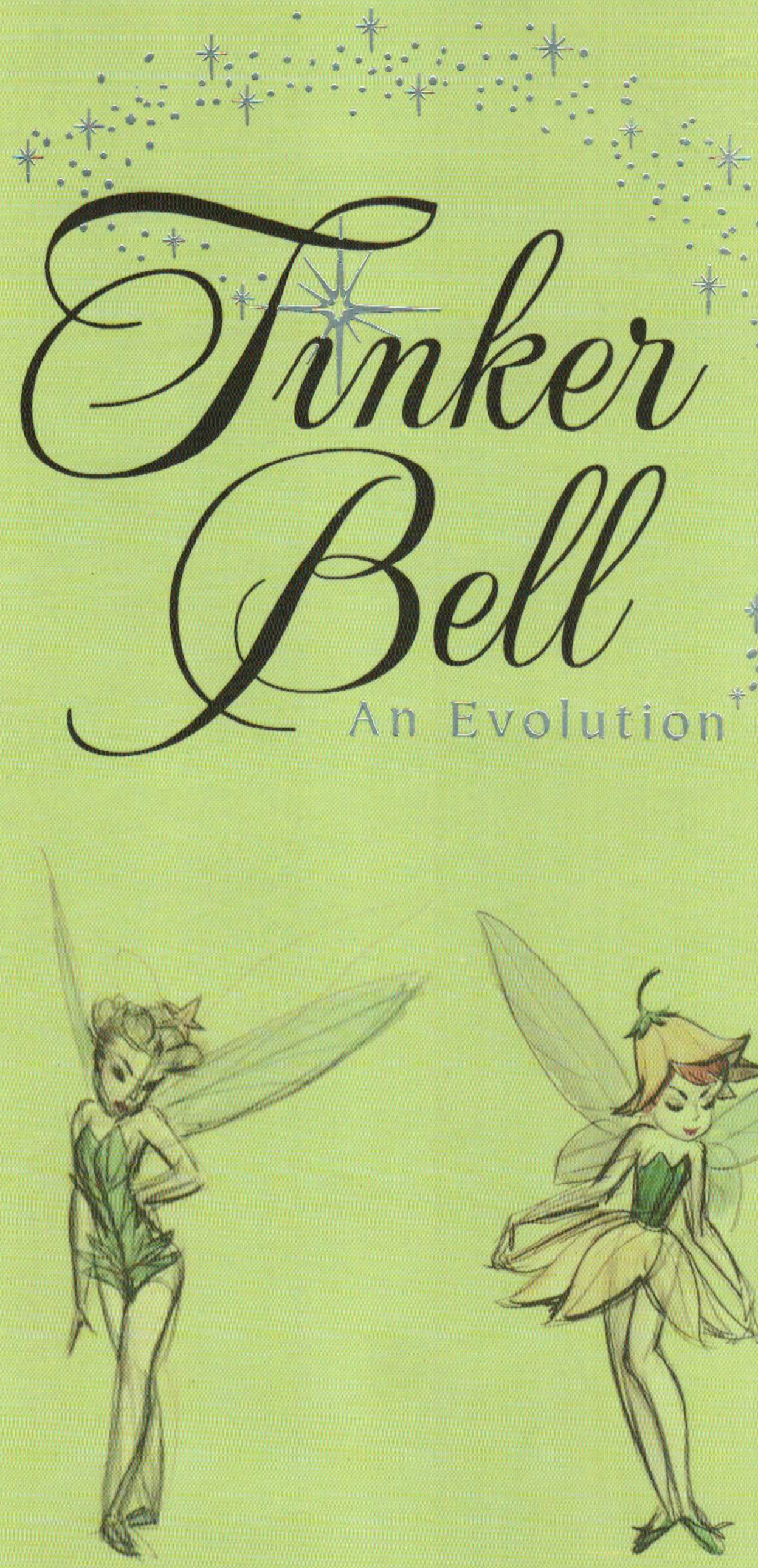
Tinker Bell

An Evolution



Mindy Johnson

Foreword by John Lasseter

$40.00 US
$40.00 CAN

In 1904, J. M. Barrie's play *Peter Pan* debuted at the Duke of York Theatre in London, featuring a character represented by a flash of light and voiced by musical chimes: Tinker Bell. Now, more than one hundred years later, this popular pixie is the center of a major Disney franchise, she flies through the skies in Orlando and Anaheim introducing the nightly fireworks displays, and she opens every Walt Disney Pictures film with a sprinkling of pixie dust. How has such a tiny sprite climbed to such heights?

Having seen Barrie's play in 1913, and later portraying Peter Pan in his own school production, another boy who wouldn't grow up—Walt Disney—was inspired by the fantastical story. After Disney had established his animation studio in California, he began development on several ideas for feature films, among them, *Peter Pan*. But due to various delays, it would be almost two decades before the movie finally was released. This prolonged process resulted in an astonishing breadth and wealth of concept art, storyboards, and animation drawings by such legendary Disney talents as Mary Blair, David Hall, Bianca Majolie, and Marc Davis.

When Walt Disney's *Peter Pan* hit theaters in 1953, moviegoers were instantly drawn to Tinker Bell's fiery personality. Her popularity quickly grew, and it wasn't long before she gained a presence at the Disney parks, on television, and in publications. From comic books and peanut butter commercials to *The Wonderful World of Disney*, Tinker Bell flew into fairy fame.

(continued on back flap)

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An Evolution

Disney Editions

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For information address Disney Editions, 125 West End, New York, New York 10023.

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This book's producers would like to thank Jennifer Eastwood, Marybeth Tregarthen, and Warren Meislin.

ISBN 978-1-4231-7201-7

F850-6835-5-13165

Printed in Singapore

First Edition

The Official Disney Fan Club

Disney.com/D23

Chapter Titles: Tinker Bell final animation drawings from Walt Disney's Peter *Pan*, by Lead Animator Marc Davis, 1952.

Tinker Bell, from the Disneyland guidebook, 1955.

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preword

One of the questions I get asked most often is, "Who are my favorite Disney characters?" For many animators and directors, that question is like asking them to pick their favorite children. But for me, I can say without hesitation that one of my absolute favorites has always been Tinker Bell.

I must confess it was love at first flight, seeing Tinker Bell in the Walt Disney classic *Peter Pan* when I was just a young boy. Not only could she fly, but she had magic pixie dust that could make *anyone* fly. Who didn't want to fly? She was incredibly appealing, especially to an adolescent boy. She had a mischievous side to her that was human, fun, and something we could all relate to. I loved that Tinker Bell had so many facets to her personality, and she was able to beautifully communicate all of them without even saying a word. And despite her sometimes impetuous behavior, you always sensed that she had a big heart.

As my interest and fascination with animation grew, I learned to appreciate the incredible design and draftsmanship that Marc Davis, the father of Tinker Bell and one of the greatest animators to ever work at Disney, put in to bringing her to life. And make no mistake about it; Tinker Bell is full of life. When we decided to create the Disney Fairies films, where she would speak for the first time, we carefully analyzed the magic that makes Tink tick. She displays the full range of human emotions from jealousy, envy, and anger, to joy and love. Today, her magic is just as potent as ever, and she's still very much the same character we fell in love with long ago.

I hope you enjoy this beautiful book, which presents some incredible visual development sketches, production art, and photographs for the very first time. From her earliest J. M. Barrie origins in Never Land to her magical world of Pixie Hollow, there's quite an adventure ahead, so think of some wonderful thoughts, grab a little pixie dust, and get ready to fly.

John Lasseter

March 2013

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Peter Pan concept artwork by David Hall.

ACT I

The World's Most Famous Fairy

On a chilly winter's evening in December 1904 at the Duke of York's Theatre in London, the world was introduced to an extraordinary little fairy. A darting flash of light, this complex pixie captivated audiences as the cantankerous sidekick of a boy who wouldn't grow up. Tinker Bell, now the world's most famous fairy, charmed her way through Never Never Land in J. M. Barrie's timeless play, *Peter Pan*. With its imaginative tales of far-off lands, pirate ships, lost boys, and mermaids, Barrie's story continues to captivate audiences of all ages. But it is perhaps most beloved for having sparked generations of children to believe in fairies.

One such captivated child was Walter Elias Disney, whose own childhood belief in Tinker Bell would later guide him and his artists to explore an extensive evolution of shape, line, style, and form to bring this legendary fairy to animated life.

For nearly fifteen years, this troublesome darling of the drawing board was one of the most expensive characters to develop, piling up more preproduction costs than any other animated character in the Disney Studio up to that time. She was reduced in size to the dimension of Peter Pan's thumb. The color of her eyes changed several times, while her hair alternated from brunet, to red, to golden hues as her hairstyles changed with the prevailing fashions. Her garments reflected various décor elements, but retained the dainty flutter of a dancer's tutu. Evident from the earliest sketch, her delicate wings were ever-present, although they changed considerably in size and style. The one consistency throughout this impish invention was the firefly glow surrounding the tiny sprite. Beyond the sparkle of her pixie dust, she is always radiant, with a magical light emanating from within that only seems to shine brighter when she turns on her undeniable charm.

Despite her development dilemmas, the lasting impact of this pint-sized pixie has proven remarkable—she has captivated the world. Filled with earthly humors and human frailties, she is the sheer embodiment of magic and fantasy. With one sprinkle of her pixie dust, flight is possible, and extraordinary adventures await those who fly along with this famous fairy

s *Peter Pan* concept
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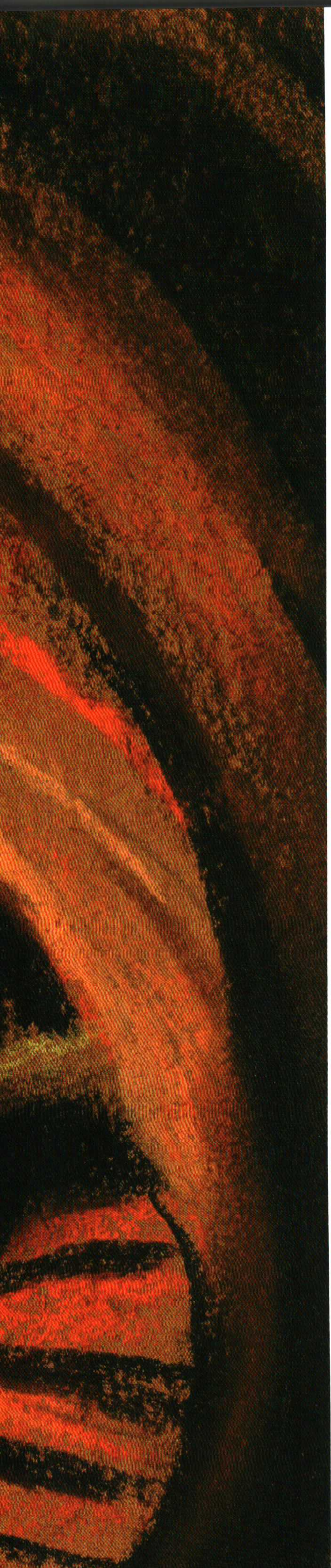
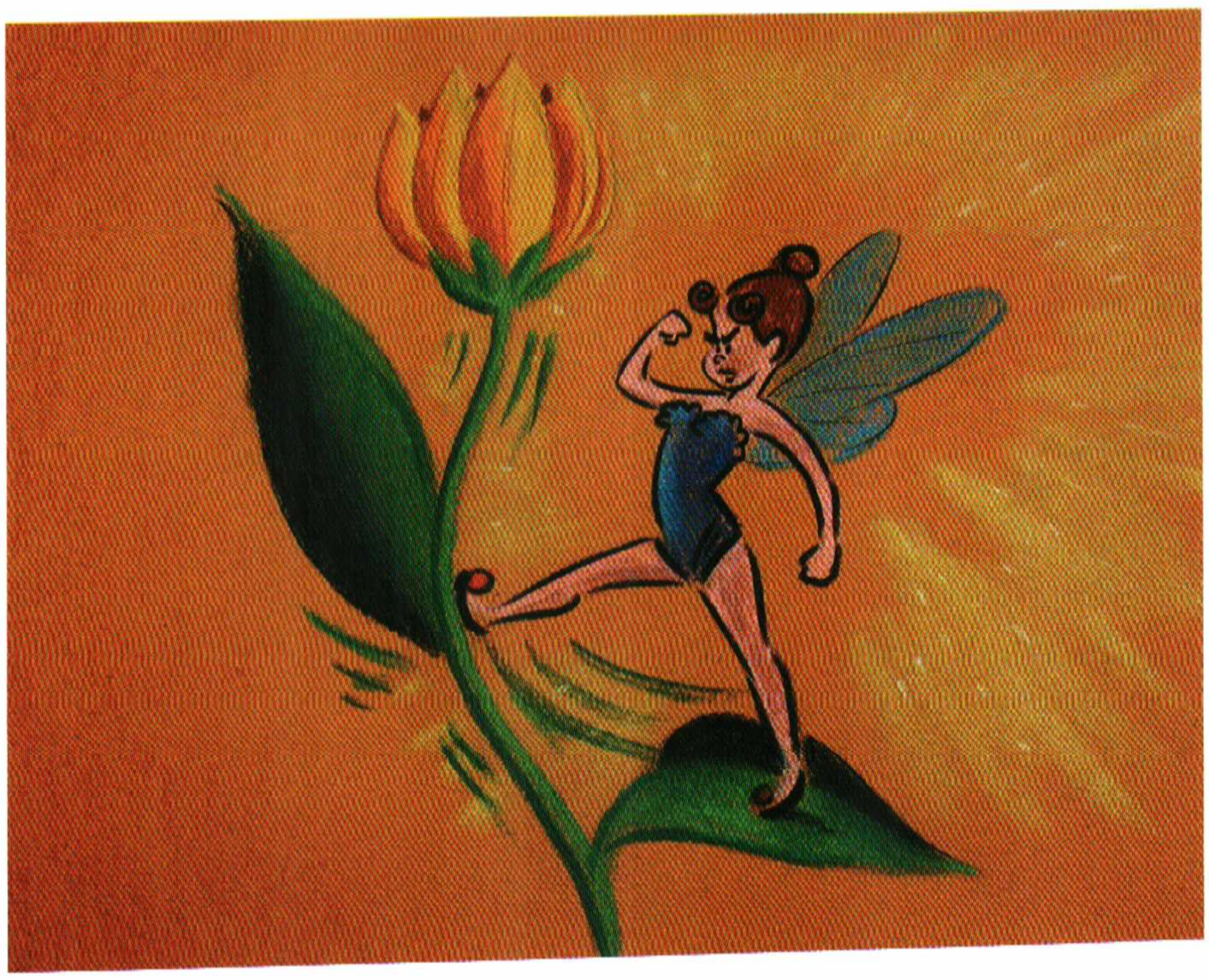
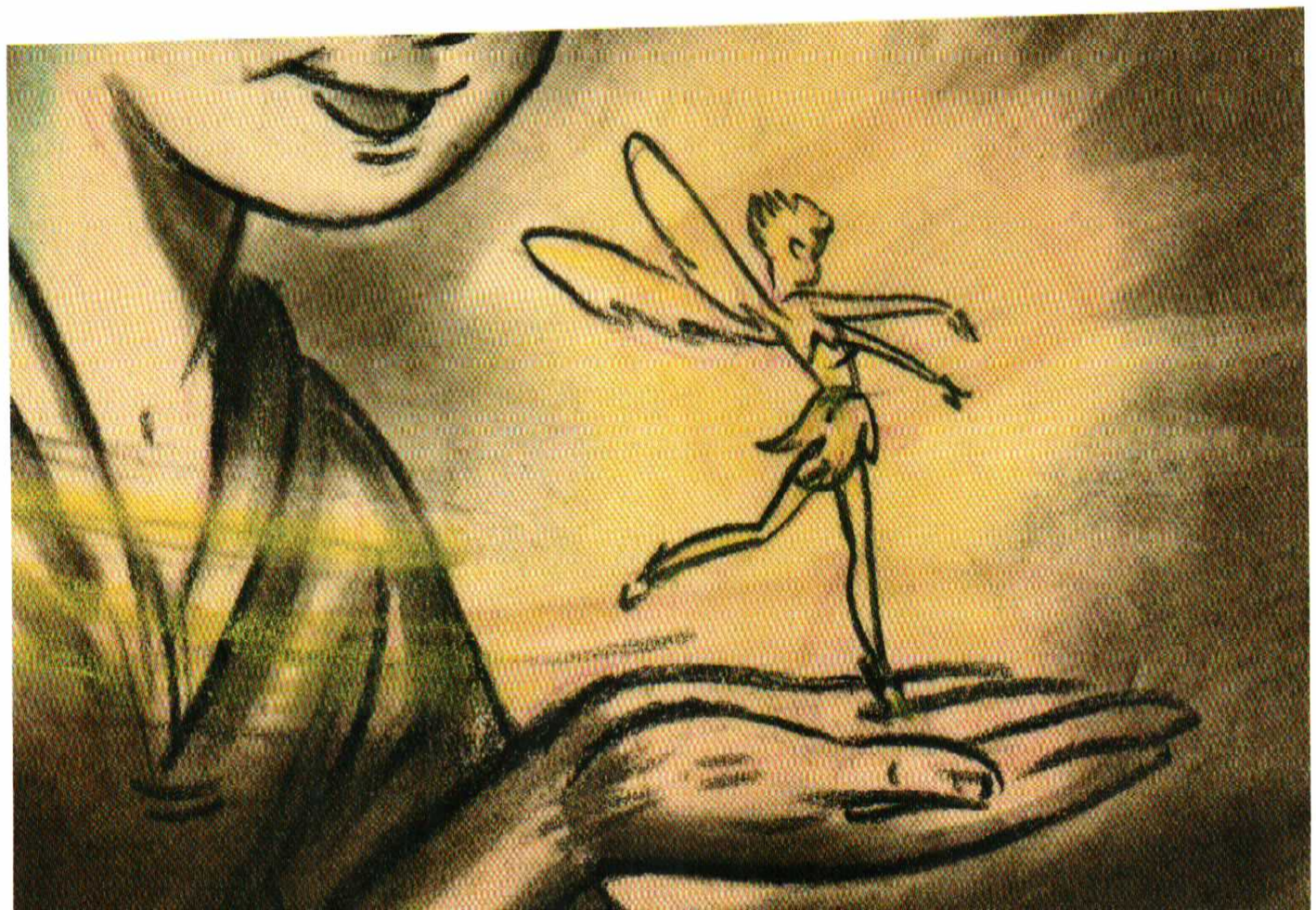


Tinker Bell story sketches by various Studio artists from early story development on *Peter Pan*. Walt Disney often had his story teams explore varied looks and approaches to a character or scene.

past the second star to the right and straight on till morning. Through Walt Disney's persistent vision, J. M. Barrie's darling Tinker Bell has become the most recognized and beloved fairy of all time. From the theater stage to the silver screen, ushering in the era of television and defining the digital age, this extraordinary elfin evolution reflects resilient transition and crowning accomplishment. Yet, throughout all her complex growth and development, one constant remains to be true—in this fairy, we believe!





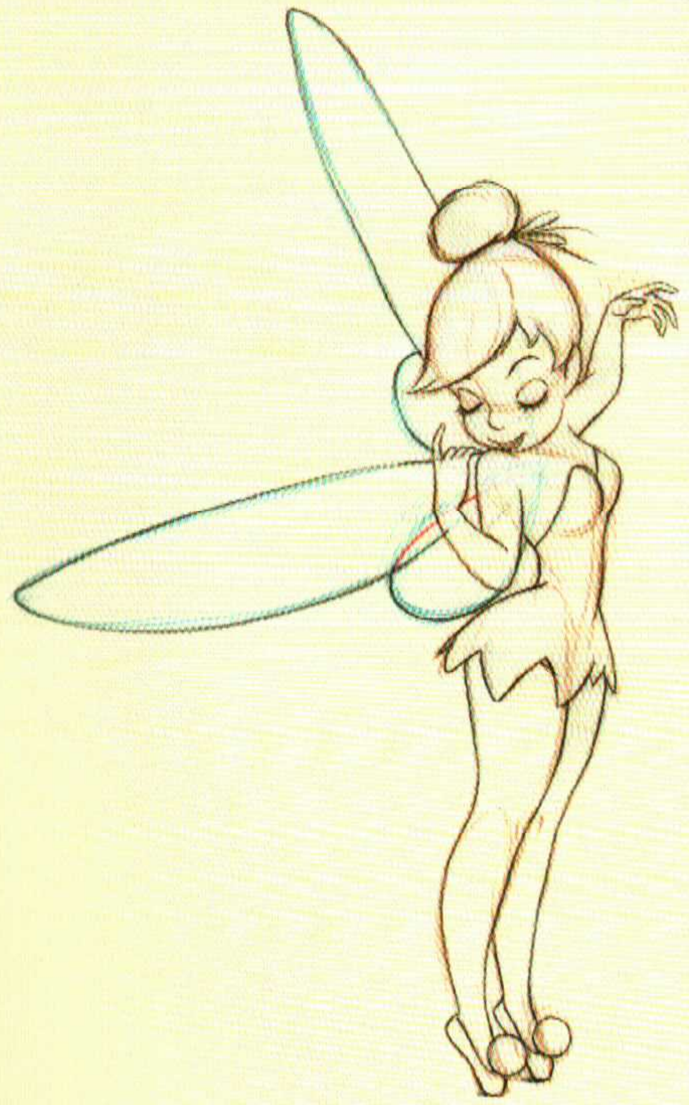
A Fairy's Origin

James Matthew Barrie lived an idyllic early childhood in the town of Kirriemuir, Scotland. Entering the world on May 9, 1860, he was the ninth of ten children born to David Barrie, a handloom weaver, and his wife, Margaret Ogilvy. Barrie grew up in a working-class region of Scotland where the routines and rituals of everyday life, steeped in folklore and tradition, provided a rich tapestry of experiences for this sensitive and imaginative child.

Customary of the times—and thus, a regular part of Barrie's youth—itinerant craftsmen, called tinkers, ventured from house to house to cobble shoes or mend broken pots and pans. Such a visitor to any home was often disruptive, but once the work was completed, neighbors gathered to share stories. The host would initiate the fun by telling the first tale, followed by the guests of the home sharing their stories. Such amusements helped to pass the long winter nights as rounds of tale-telling often went well into the wee hours of morning. It was within these gatherings that young Jamie Barrie received his introduction to fairies.

In a country rich with fairy lore telling of enchanted glens and magical hollows, the wee faery folk were considered to be somewhat troublesome, and it was generally thought best to avoid them. Through the grand tradition of fairy tales from these parts, there were lessons to be learned; cautionary stories told of encounters with the Little Folk who would steal away certain misbehaving sorts to their Land of Light, where they would dance their lives away.

With such fantastic fairy tales roiling within his fertile imagination, young Barrie became an avid reader of fantasy and adventure stories. He devoured books, magazines, and the popular serials of the day known as Penny Dreadfuls. The writings of Jules Verne, along with tales of knights, pirates, and exotic island locales, also captivated young Barrie. *The Coral Island* by R. M. Ballantyne, a popular Scottish juvenile fiction author, featuring three English boys shipwrecked on a deserted island, was young Barrie's favorite book.



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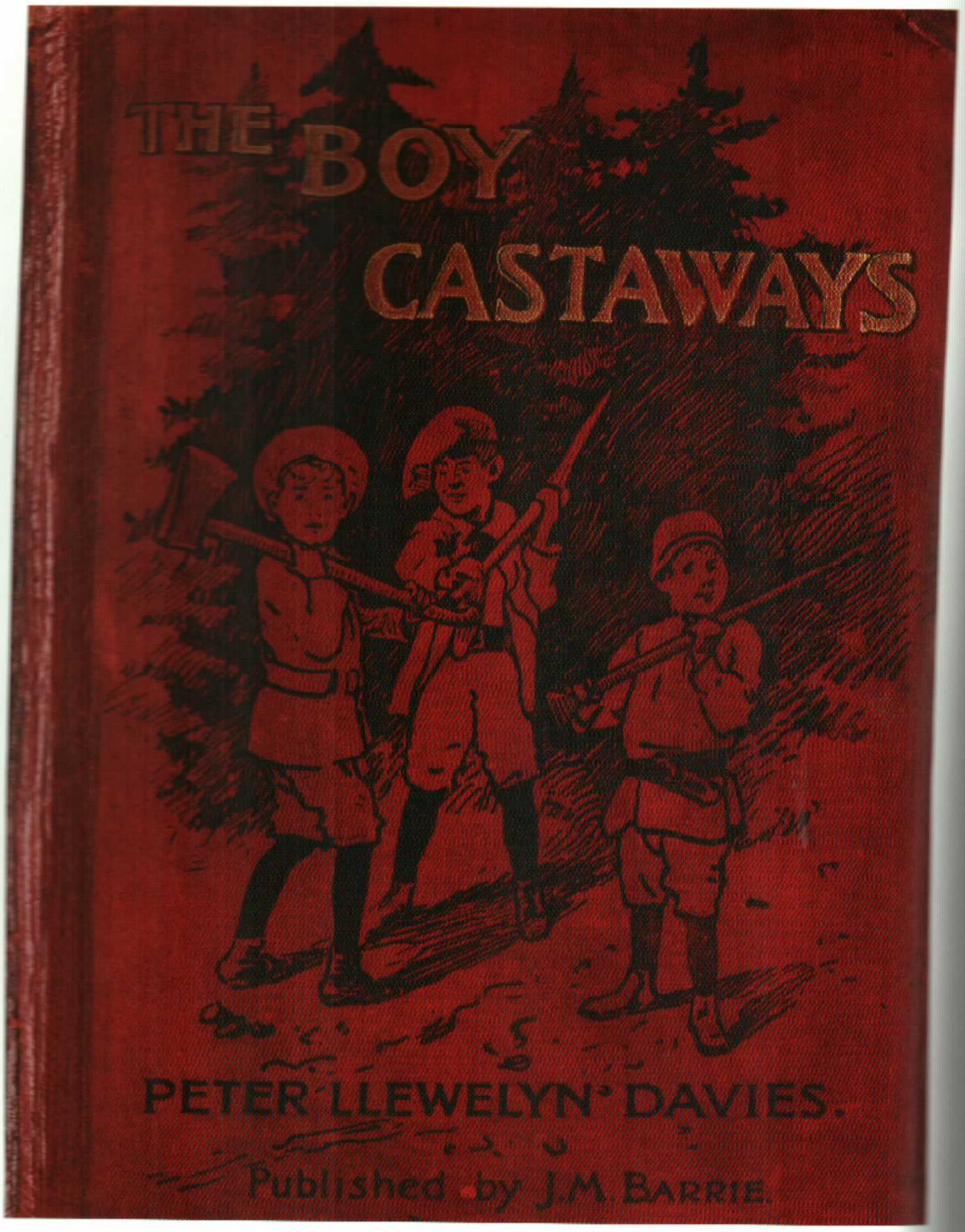
In 1867, when Barrie was just six years old, his childhood was breached by the accidental death of an older brother, David. To distract his mother from gripping depression, Barrie passed evenings with her by her bedside, urging her to regale him with stories from her youth. This ritual inspired his imagination, and Barrie later wove elements of these stories into his novels and plays.

After graduating from the University of Edinburgh in 1882, Barrie began his writing career in earnest. From his early years as a staff journalist with the *Nottingham Journal*, Barrie's reflections upon the stories and experiences of his youth eventually established him as a successful writer and served as the basis for several of his early novels. His ever expanding interests led him to writing for the stage, and by the end of the nineteenth century, through the popularity of his work, J. M. Barrie had become a noted celebrity and household name within London society.



The Boy Castaways of Black Lake Island—a collection of photos from the summer adventures of Barrie and the Llewelyn-Davies boys. From these adventures, Barrie's play *Peter Pan* originated—including the world of Never Land's fairies. (Courtesy of Beinecke Rare Book and Manuscript Library, Yale University)

The Llewelyn-Davies Boys

The year 1897 presented a turning point in Barrie's life when he met three young boys while on his usual walk with his Saint Bernard in London's Kensington Gardens. The two eldest Llewelyn-Davies brothers, George and Jack, were centered and imaginative children who delighted in the adventures that unfolded with Barrie during their daily afternoon gatherings in the park. The infant, Peter, eagerly joined in on their games as he grew. In addition to weaving tales of far-off lands and fantastic creatures, Barrie often hid treasures for the boys within the roots of trees: small carved figurines complete with notes left from the fairies in a language that only Barrie could decipher. These wee creatures were an ongoing fascination for young Peter, while older brothers George and Jack patiently tolerated his "fairy nonsense" within their various pirate adventures.

In 1900 the Llewelyn-Davies family welcomed the arrival of their fourth son, Michael, and in 1903 their fifth son, Nicolas, was born. Over the years, the two families grew closer, often traveling and spending summers together outside of London. In the summer of 1901, Barrie captured their adventures in a collection of captioned photos, which he had printed and bound into book form, though making only two copies. Closely resembling the adventure books Barrie enjoyed as a child, the book was titled *The Boy Castaways of*

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essed as Hook— young Peter Davies—dressed an. (Courtesy of Rare Book and t Library, Yale)

Black Lake Island. Much of *Peter Pan* emerged from the photographed adventures within these pages: bloodthirsty pirates; a "swarthy" captain; Nana, the nursemaid dog; and even the enchanted world of fairies.

When the script of *Peter Pan* was published in book form, nearly a quarter century after its 1904 theatrical debut, Barrie revealed the inspiration for his timeless story in a dedication that read: "I suppose I always knew that I made Peter by rubbing the five of you violently together, as savages with two sticks [to] produce a flame. That is all he is, the spark I got from you." It is also within this lengthy dedication that Barrie reveals the origins of the world's most famous fairy: "Even Tinker Bell had reached our island before we left it. It was one evening when we climbed the wood carrying No. 4 [Michael Llewelyn-Davies] to show him what the trail was like by twilight. As our lanterns twinkled among the leaves No. 4 saw a twinkle stand still for a moment and he waved his foot gaily to it, thus creating Tink."

The unique lamp, which hangs in the entryway of the home of Barrie's sister. Mrs. William Winter confirmed this particular lamp inspired her brother, J. M. Barrie, to portray his fairy, Tinker Bell, as a dazzling flash of light. (Courtesy of the M. Johnson Collection)

Tink Comes to Light

The character of Peter Pan first appears in 1902 within Barrie's novel *The Little White Bird*. Peter briefly appears within a segment about an imaginary boy who lives in Kensington Gardens. Half bird and half fairy, Peter moves freely amongst the many fairies appearing after hours within the park, but there is no particular fairy companion of significance written about within Barrie's initial explorations of Peter Pan.

At the turn of the century, fairy mania had invaded popular culture, and public fascination with these tiny creatures was explored within photography, literature, and "fairy pantomimes," a staple offering in London theaters. Barrie attended such popular plays as *Bluebell in Fairyland* and Shakespeare's *A Midsummer Night's Dream*, which featured elfin creatures portrayed by costumed children or little people.

Intrigued by the genre, Barrie began to shape ideas and observations for writing his own fairy play. Jotting ideas into small notebooks, which he called "fairy notes," Barrie explored a number of innovations in portraying his little fairy to set her apart from the vast offerings on the London stages. One technique was to project the image of a live actress through a reducing lens. Barrie writes: "Could anything be done with glasses to make fairies look small? (as in look thro' other end of telescope.)"

As this approach proved cumbersome, Barrie continued exploring further innovations, considering (according to his notes), "How about getting Pepper's Ghost effect with fairies—by a mirror?" Employing a relatively new theatrical technique, "Pepper's Ghost" utilized a light source that projected an image onto a plate of glass positioned at a forty-five-degree angle, superimposing the brightly lit object onstage with the other actors. This innovation, credited to a professor at London's Royal Polytechnic Institution, preceded cinema as the latest visual "trick" of the day.

Believed to be Barrie's final inspiration for portraying his fairy was a particular lamp, which still hangs in the entryway of The Boynes. This cozy bungalow in southern England's Hampshire County was once the home of Barrie's sister Maggie and her husband, William Winter. As a bachelor, Barrie was a frequent guest at The Boynes while writing his early novels. A short trek from the city, this restful home provided a cool alternative to steamy London summers, and featured a special upper room overlooking the gardens, which was added for Barrie to write in. An elaborate lamp was the inspiration for how

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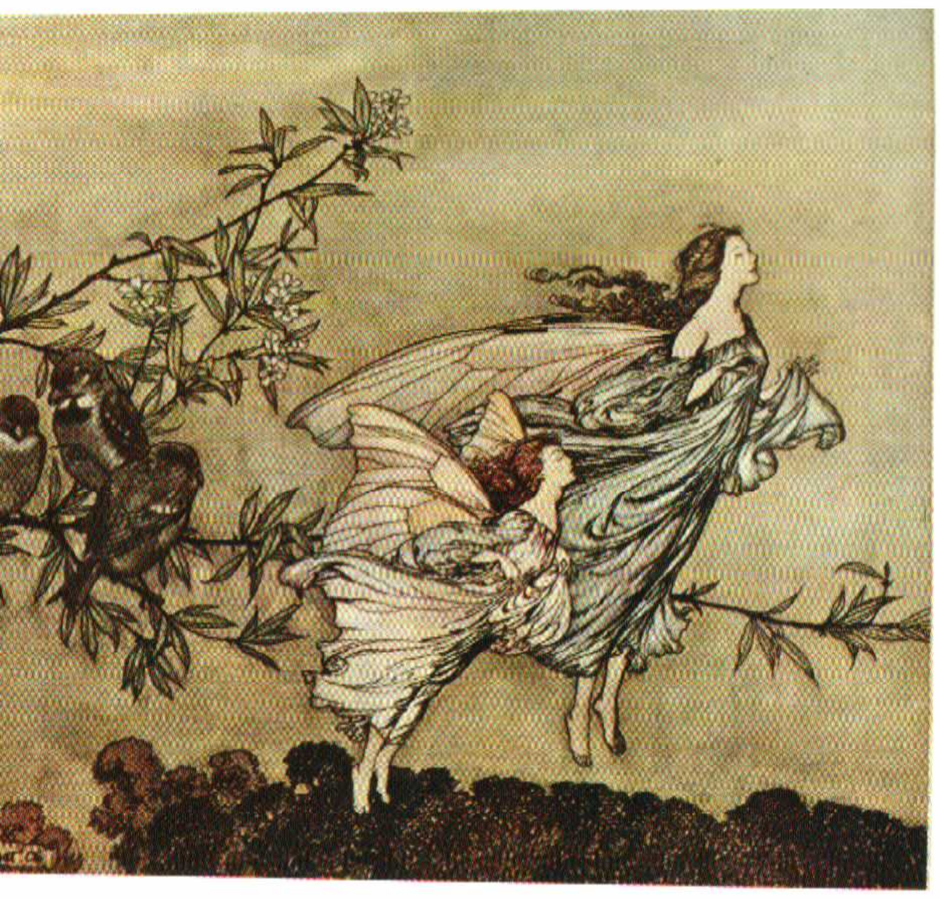
Tinker Bell would ultimately appear onstage. Suspended from a ceiling hook by three chains with pulleys, the six-sided, colored glass shade rose as the oil reservoir was pulled downward.

The housekeeper for the Barries, and later the Winters, recalled, "When the wick was lit, a point of white light appeared and grew in intensity." Once lit, the base was raised, and as the shade lowered around the light, moving patterns of brilliantly colored shapes would dance around the surrounding walls. At the critical moment, when his fairy was in danger of dying, the wick in the oil lamp was turned down, creating a flickering effect, which the housekeeper recalled as "the twinkling point of light of the dying fairy." The effect proved mesmerizing and Barrie's fairy was born.

"Fairies never say,
'We feel happy';
what they say is,
'We feel dancey.'"

—J. M. Barrie,
Peter Pan in Kensington Gardens



What's in a Name?

In 1903, Barrie began work on his first draft of *Peter Pan* entitled *Anon—A Play*. In this initial form, Peter's tiny fairy companion was named "Tippytoe"; her name was inspired by young Michael's habit of waving his foot in encouragement as his brothers went on their various adventures. Tippy's entrance is described as: ". . . a gleam of light, not much larger than a human finger. It flashes about the room zigzagging hither and thither in air, then it is standing still . . . there is seen as it were, within this light a tiny figure of a fairy woman. Tippytoe, which name we shall give to the flame, pops into a vase on cupboard upstage."

Barrie continued to flesh out Peter's sidekick Tippy as "an abandoned little creature," a common tinker fairy who mends pots and kettles. Due to her tiny size, she was capable of only one emotion at a time—which often tended toward anger. Thus, Barrie envisioned his little imp with fiery red hair. As Peter's best companion, she was given her own special nook in the Tree Home of the Lost Boys. "In [the] back wall, at such a height as to be visible from all parts of the house, is a room about two feet square and one foot deep which is at present closed by a little curtain but is really Tippy's bedroom—a sort of doll's room." Peter explains to Wendy that Tippytoe is the last of the fairies, as all other fairies have died because children stopped believing in their existence.

In the earliest drafts of the play, Tippy is initially given full lines of dialogue, which were meant to be spoken by an actress and supplemented with sound effects: "A musical tinkle of plaintive little bells is heard in answer. This is Tippytoe's reply in fairy language, which Peter understands." In further development of the play, however, bells of various pitches were

Scottish Travellers date back to the twelfth century and were a familiar site in rural settings through to the early half of the 1900s. Generally known as Tinkers, Tinks, Tinkies, or Tinklers, these commoners roamed the countryside offering various craft trades and repair services. (Courtesy of Library of Congress, Prints and Photographs Division)

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utilized to give the proper inflection of tone to her scripted comments, and Tippy's spoken lines were eventually eliminated.

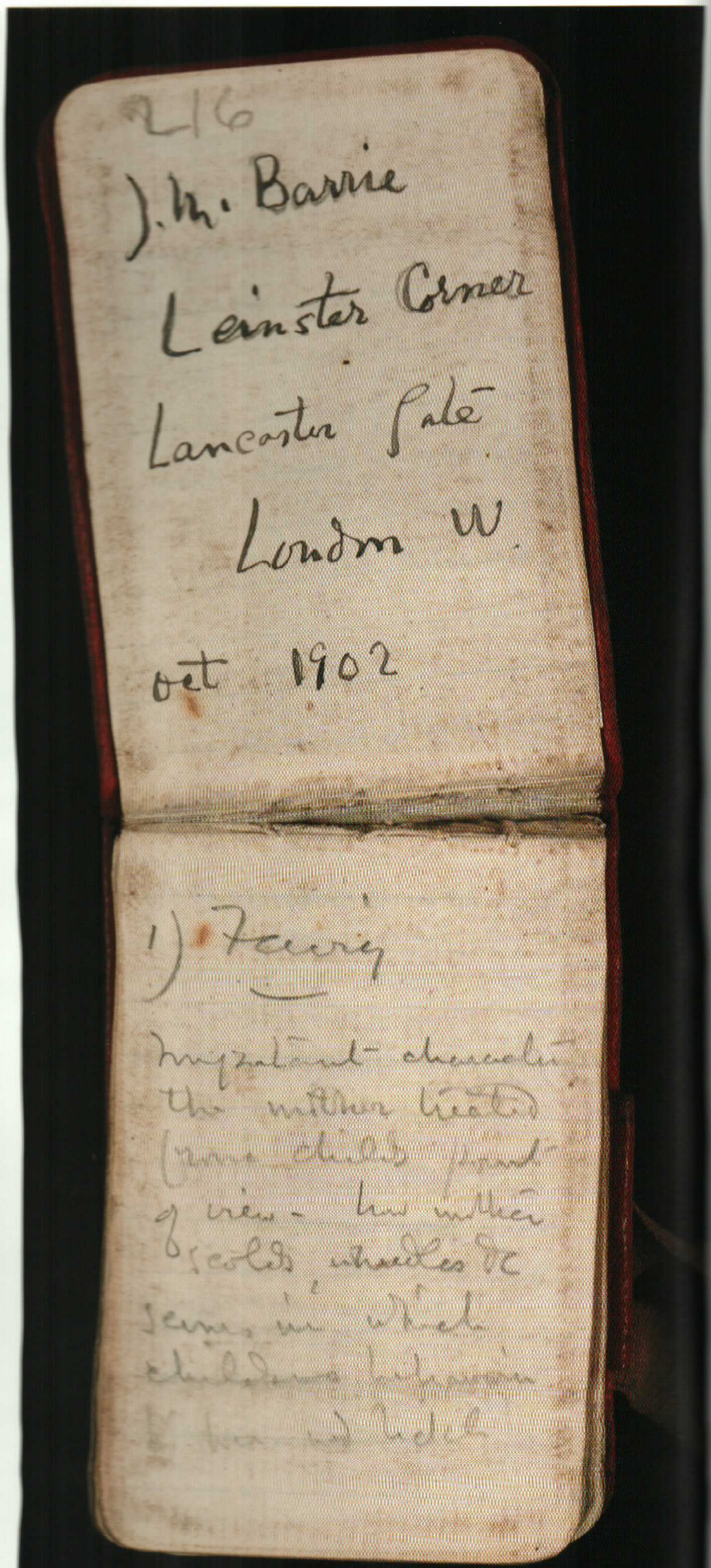
The first instruments utilized for her famous line ("You silly ass"), were two bells that Barrie had brought back from his honeymoon in Switzerland. During the course of rehearsals late in 1904, a tin tinker's bell was added as another note in the range of the sprite's voice. As a result of the constant cueing of the tinkling sound, Tippytoe's name transformed to Tinker Bell.

During the weeks of exhaustive rehearsals, a variety of ideas were explored in staging Tinker Bell: initially, small cutout figures were created to pop up in various locations on stage; one approach was a silhouette attached to a spotlight cast around the stage; another experiment involved attempts to have a young actress move from behind a large reducing lens. But each of these proved to be too complicated. The simplest and final method, based on Barrie's lamp inspiration, employed a small handheld mirror reflecting a small beam of light from a lamp offstage.

Great secrecy surrounded the rehearsals, and the play was prepared with very few of the cast knowing the overall plot. Barrie added to the mystery by leaking to the press that one spectacular scene was called "The Birth of a Fairy!" The mid-December opening was postponed due to collapsing sets and other technical difficulties. With union workers refusing to work on Christmas Day, Barrie spent the holiday rewriting the last scene. Dress rehearsals continued through the night on Boxing Day, and *Peter Pan* finally debuted on December 27, 1904. Knowing that the audience would be comprised mostly of London's elite, Barrie grew nervous on opening night about

their response to the line: "Do you believe in fairies? . . . If you believe, clap your hands!" Quietly, Barrie prearranged with the orchestra to clap in support of Peter's line, if necessary, but it was soon clear that this was not needed. Even the lead actress, Nina Boucicault, burst into tears at the adult audience's thunderous belief in tiny Tinker Bell.

Despite the play's overnight success, Barrie continued to experiment with his "dream-child." Initially, flying off with Tinker Bell to Never Never Land was possible by simply "thinking happy thoughts." Within a subsequent draft of the play, the magic ingredient necessary for flying was quickly incorporated. Reflecting many years later when pledging the rights to his classic play to the Great Ormond Street Hospital for Children, Barrie wrote: "After the first production I had to add something to the play at the request of parents . . . about no one being able to fly until the fairy dust had been blown on him—so many children having gone home and tried it from their beds and needed surgical attention." With the addition of pixie dust, Tinker Bell's magic was now complete.



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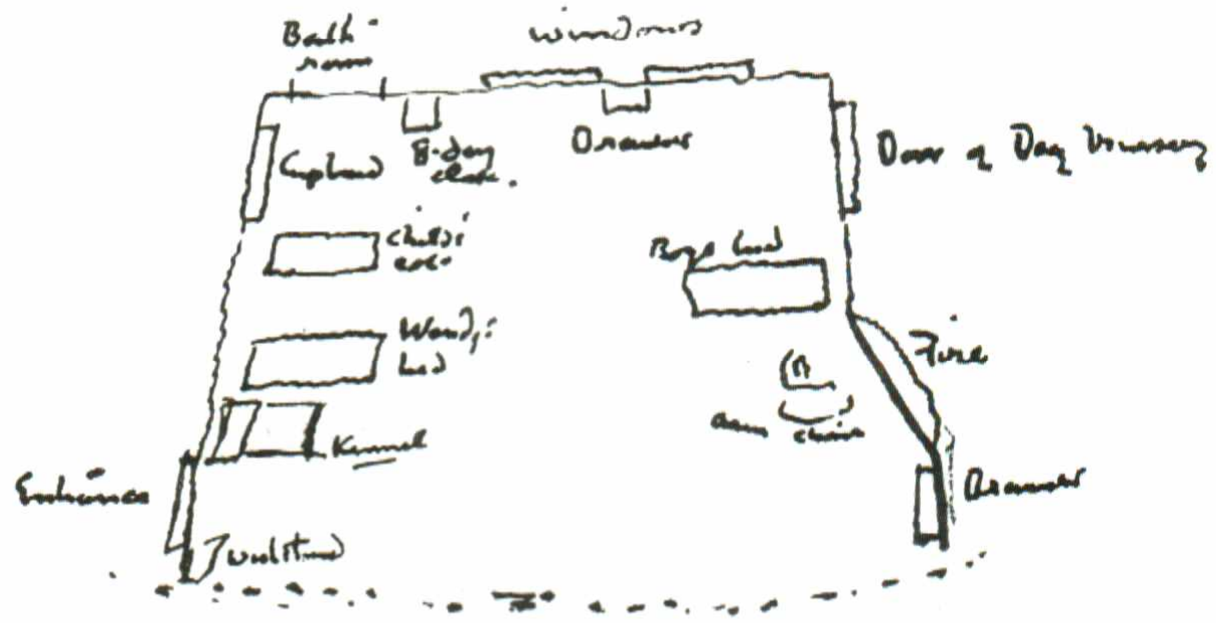
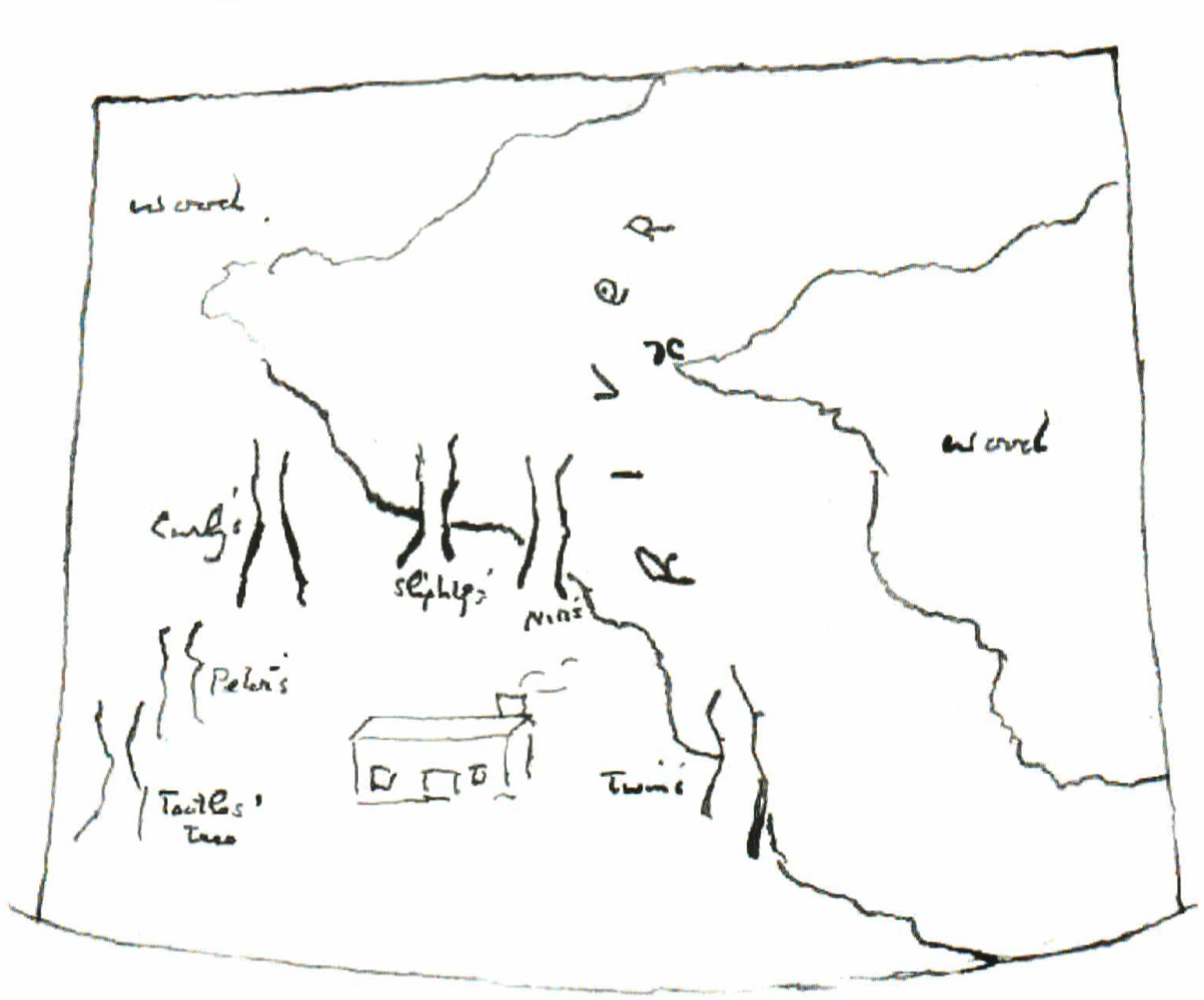


Act 1

Scene 1

'The Night Nursery of the Darling Family.



Scene 2 - 'The House They Built for Wendy.

J. M. Barrie

From Stage to Cinema

J. M. Barrie's fairy play quickly took the world by storm. Audiences of all ages became enchanted by the fantasy of the boy who never grew up and his adventures in Never Never Land. Production expanded and the magic of Tinker Bell soon spread internationally. For generations, the theater's top talent have given legendary performances within the roles of Peter, Captain Hook, Mr. and Mrs. Darling, Wendy, Smee, and the Lost Boys.

In every performance since 1904, the name "Jenny" or "Jane Wren" has appeared on the playbill as the credit for the role of Tinker Bell. This mysterious "actress" was one of Barrie's many inside jokes, created in an attempt to expand believability in that brilliant flash of flying light. Evidence of the ruse's success came at the close of the play's fifth season, when the cast members received tax assessments from the British government: "Miss Jane Wren" was included among them, much to Barrie's amusement.

Over the years, *Peter Pan* became a holiday tradition on the London stage. Barrie continued tinkering with his fairy play, as various sequences were introduced and minor characters came and went. Even the ending was changed temporarily: instead of closing on the Darlings having returned to their nursery, the curtain falls to the sound of a chorus of silver bells as Wendy and Peter are in their treetop home with a thousand little fairy lights glowing below. This alternate ending saw only a few performances before Barrie returned to his original ending.

Continuing to explore his fairy play on the page as opposed to the stage, Barrie expanded Peter's adventures and released *Peter Pan in Kensington Gardens* in 1906. Finally in book form, Peter's tale featured the gritty and imaginative artwork of the renowned illustrator Arthur Rackham. Within Rackham's imaginative work, young Peter interacts with the birds and fairies that inhabit Kensington Gardens after hours, but there is no mention yet of Tinker Bell. It wasn't until 1911 that Peter and Tinker Bell's stage adventures were adapted from the script into narrative form. The book was called *Peter and Wendy*, and it was illustrated by F. D. Bedford. The story was rereleased in 1939 under the name of *Peter Pan and Wendy*, with illustrations by famed children's artist Mabel Lucie Attwell.

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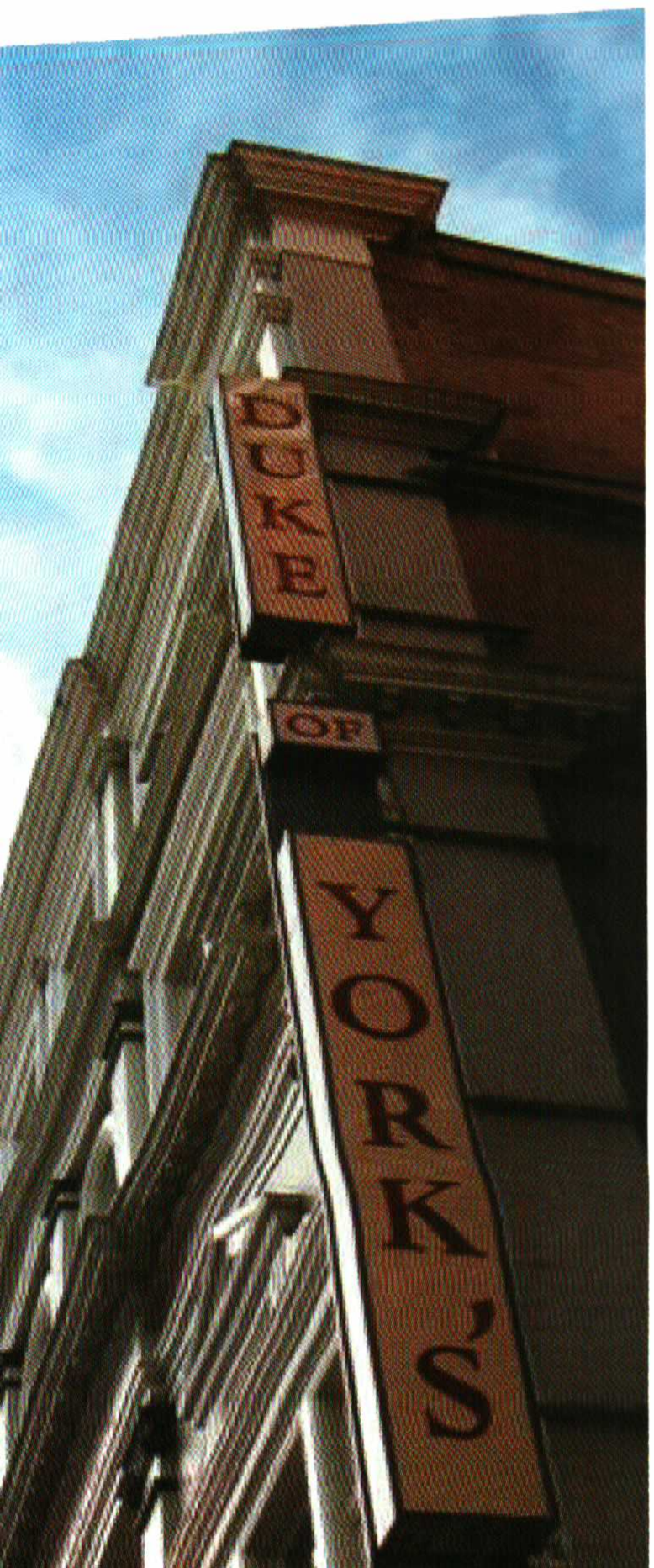

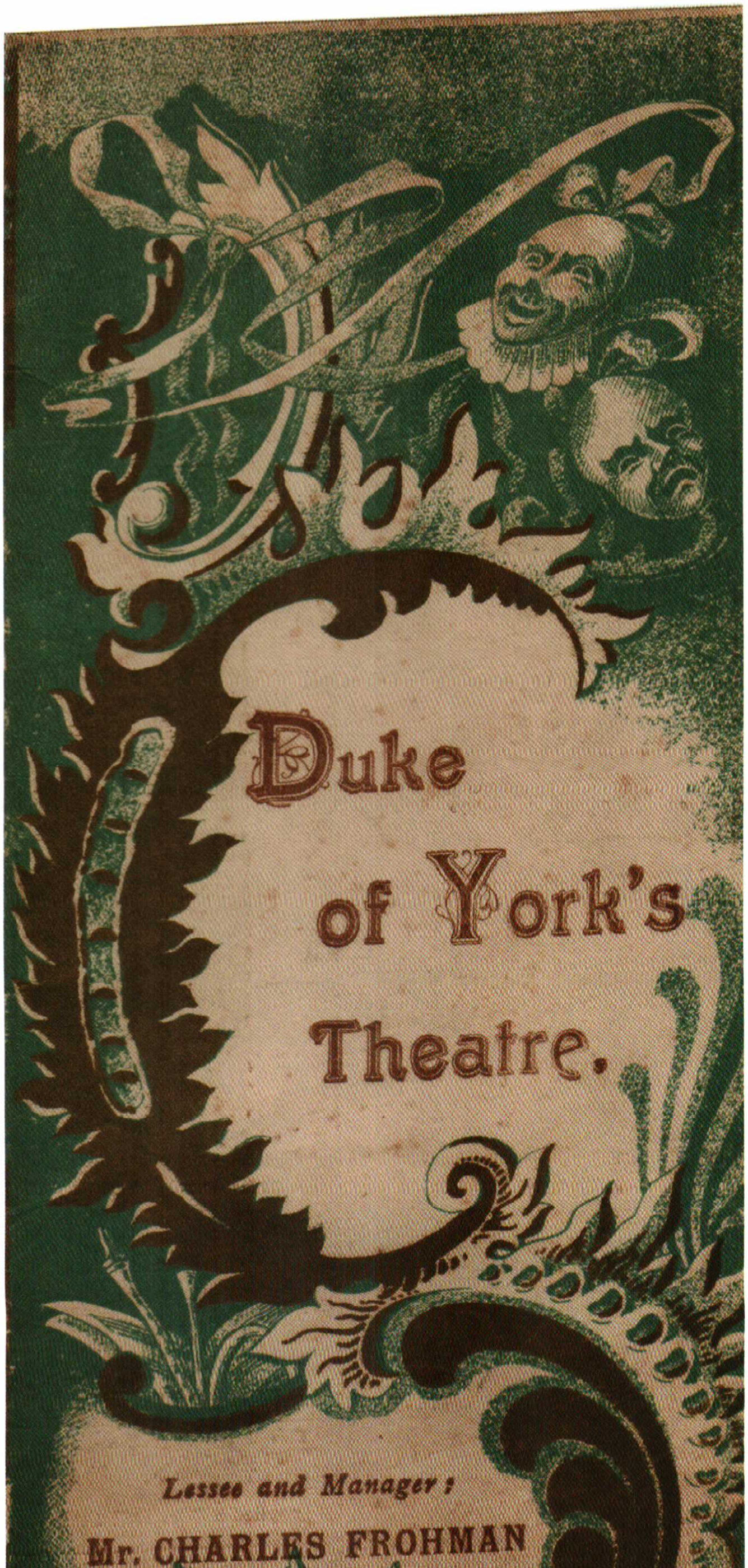

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Duke of York's Theatre.

ST. MARTIN'S LANE, W.C.

Proprietors ... ... Mr. & Mrs. FRANK WYATT.

Sole Lessee and Manager ... ... CHARLES FROHMAN

EVERY AFTERNOON at 2, and EVERY EVENING at 8,

CHARLES FROHMAN

PRESENTS

PETER PAN

OR

THE BOY WHO WOULDN'T GROW UP.

A Play in Three Acts, by

J. M. BARRIE.

Peter Pan	...	Miss NINA BOUCICAULT
Mr. Darling	...	Mr. GERALD du MAURIER
Mrs. Darling	...	Miss DOROTHEA BAIRD
Wendy Moira Angela Darling	...	Miss HILDA TREVELYAN
John Napoleon Darling	...	Master GEORGE HERSEE
Michael Nicholas Darling	...	Miss WINIFRED GEOGHEGAN
Nana	...	Mr. ARTHUR LUPINO
Tinker Bell	...	Miss JANE WREN
Tootles	(Members of Peter's Band)	Miss JOAN BURNETT
Nibs		Miss CHRISTINE SILVER
Slightly		Mr. A. W. BASKCOMB
Curly		Miss ALICE DUBARRY
1st Twin		Miss PAULINE CHASE
2nd Twin		Miss PHYLLIS BEADON
Jas Hook	(The Pirate Captain)	Mr. GERALD du MAURIER
Smee	(Pirates)	Mr. GEORGE SHELTON
Gentleman Starkey		Mr. SYDNEY HARCOURT
Cookson		Mr. CHARLES TREVOR
Cecco		Mr. FREDERICK ANNERLEY
Mullins		Mr. HUBERT WILLIS
Jukes		Mr. JAMES ENGLISH
Noodler		Mr. JOHN KELT
Great Big Little Panther	(Redskins)	Mr. PHILIP DARWIN
Tiger Lily		Miss MIRIAM NESBITT
Liza	(Author of the Play)	Miss ELA O. MAY

Redskins, Pirates, Cannibals, Eagle, Ostrich, Cat, Pack of Wolves, by Misses Mary Mayfren, Victoria Addison, Moira Creegan, Gladys Stewart, Kitty Malone, Marie Park, Elsa Sinclair, Christine Lawrence, Mary Maddison, Gladys Carrington, Laura Rosedell, Daisy Mauch. Messrs. E. Kirby, S. Spencer, G. Malvern, J. Grahame. Masters S. Grata, A. Gunker, D. Darrow, C. Lawton, W. Scott, G. Henson, R. Franks, E. Marini, P. Gicardo, A. Biserga.

ACT I.—OUR EARLY DAYS.
Scene 1.—Outside the Home. (Painted by Mr. W. Hann, designed by Mr. W. Nicholson).
Scene 2.—Inside the Home. (Mr. W. Harford).
ACT II.—THE NEVER, NEVER, NEVER LAND.
Scene 1.—The Home we built for Wendy. (Mr. W. Hann).
The Curtain will have to be lowered for a few moments.

ACT II.—continued
Scene 2.—The Redskins' Camp. (Mr. W. Hann)
Scene 3.—Our Home under the Ground.
ACT III.—WE RETURN TO OUR DISTRACTED MOTHERS.
Scene 1.—The Pirate Ship. (Mr. W. Harford).
Scene 2.—A last glimpse of the Redskins.
Scene 3.—Home, Sweet Home.

The Play produced under the Direction of Mr. DION BOUCICAULT.

General Manager ... ... (For CHARLES FROHMAN) ... ... W. LESTOCQ

The Electrician, Firearms and Ballet Costumes designed by Mr. W. NICHOLSON, and executed by Messrs. B. J. SIMMONS, 9, King Street, Covent Garden. Miss Hayward's Dress designed by Mr. HENRY J. FORD. Miss Baird's Costumes by Madame HAYWARD, 51, New Bond St. Miss Theodore's Dresses designed and executed by SHERA, 17, Sloane Street. The Dances invented and arranged by Mr. W. WARDE. The Music composed and arranged by Mr. JOHN CROOK. The Flying Machines supplied and worked by Mr. G. KIRBY. Properties supplied by Mr. LOUIS LAMBERT, 10, Queen's Square W.C. Stage Mechanist, Mr. H. THOMPSON. Electrician Mr. C. HAMBLETON. Property Master, Mr. W. BURDICK.

Stage Manager ... ... DUNCAN McRAE | Musical Director ... ... JOHN CROOK
Business Manager ... ... JAMES W. MATHEWS

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) The fire-proof screen to the proscenium opening will be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) Alley ways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

ICES TEA AND COFFEE can be had of the Attendants.

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The original
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Whether onstage or in book form, Barrie's fairy story continued to charm generations of audiences. In the December 28, 1912, issue of *Harper's Weekly*, Homer Saint-Gaudens expressed the magic that Barrie's play continued to hold for audiences in an article titled "Staging a Fairy Play." He wrote: "Think of it! Would not you children and perhaps your children and again perhaps your children's children like to follow such a fairy as Tinker Bell—whom you can see only as a dancing light; to go with her straight on till morning, when you would most likely come to the Never Never Land? But most of all, imagine the excitement which would be yours upon having fairy dust blown on you so that you might fly, just wiggle your shoulders and let go . . . !"

A Moving Light for Moving Pictures

At about the time that Tinker Bell first sparked the imagination of J. M. Barrie, a new form of entertainment was just coming into view. Moving pictures quickly took hold of the public's imagination, and by the early 1920s the motion picture industry was thriving worldwide. Fascinated with developments within this new medium, Sir James Barrie—who had been knighted by this time—had been resistant to any prior efforts of filming *Peter Pan*. But when renowned producer Adolph Zukor and Paramount Pictures approached him, Barrie recognized the potential of expanding beyond the limitations of the stage. Barrie agreed to this particular Hollywood production on the basis that he have the final say in the actress who would portray Peter.

LEFT: Betty Bronson portrayed the lead role of Peter in Brenon's live-action silent film of Peter Pan.

RIGHT: Virginia Brown Faire as Tinker Bell. Born in Brooklyn as Virginia Labuna, June 1902, Virginia was brought to Hollywood in 1919 as the winner of *Motion Picture Classic* magazine's Fame and Fortune contest. She appeared in over seventy-five films between 1920 and 1935, making the transition from silent to sound pictures. (Courtesy of the Margaret Herrick Library)

Once word spread of *Peter Pan* making it to the silver screen, over two hundred starlets vied for the hottest role in Hollywood. America's sweetheart and leading box office starlet, Mary Pickford, lobbied hardest, but Barrie turned her down for a relatively unknown ballet-trained actress from New Jersey named Betty Bronson.

Barrie had written five drafts of the screenplay in 1920, adding an entirely new level of fantasy to the play. In writing to a friend, Barrie noted, "I am entertaining myself successfully by going over the *Peter Pan* film scenario again and putting in new things. One could go on doing this till doom cracks." Barrie added extensive flashbacks, flying Lost Boys engaged in a treetop soccer game, and even a fairy wedding to provide exotic visuals. Within his notes, Barrie wrote: "The flying must be far better and more elaborate than in the acted play, and should cover of course a far wider expanse. [The flying] should show at once that the film can do things for Peter Pan which this ordinary stage cannot do. It should strike a note of wonder in the first [scene] and whet the appetite for marvels."

Intrigued by the possibilities this medium offered for portraying his fairy, Barrie noted, "She should be about five inches in height, and, if the effect can be got, this should be one of the quaintest pictures in the film, the appearance of a real fairy." Ultimately, Paramount turned down Barrie's work, deeming his treatment "too original," choosing instead to essentially create a film version of the stage play utilizing Barrie's dialogue from the play for the intertitles of the film.

One significant difference within this filmed version is Tinker Bell's portrayal by a real girl named Virginia Brown Faire—though her on-screen time was minimal. She later

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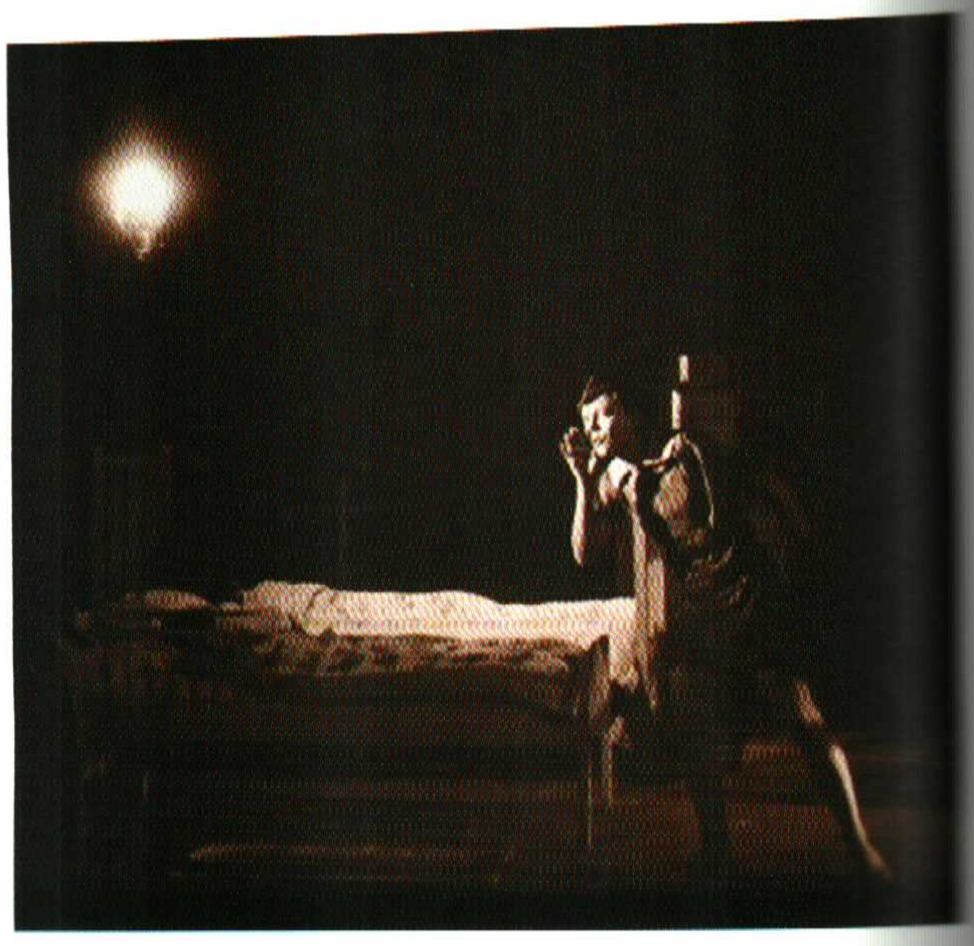
, in one of her
up appearances

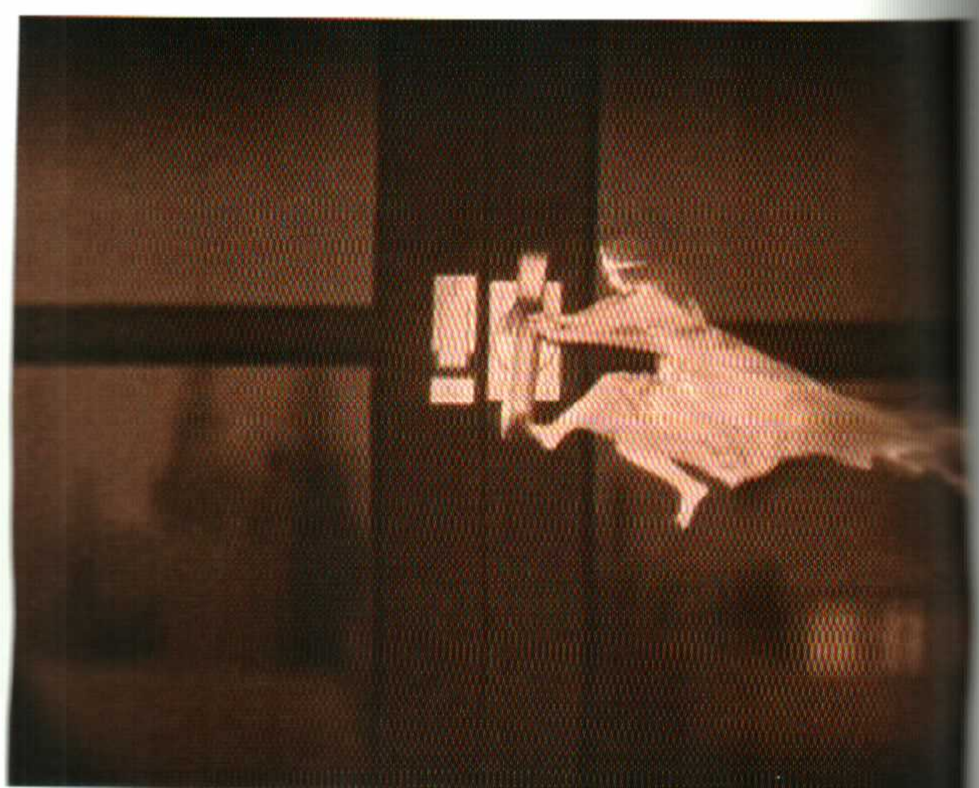
TOP LEFT: The dazzling and groundbreaking special effects that Roy Pomeroy created for the film included this composite shot of Peter reprimanding Tink.

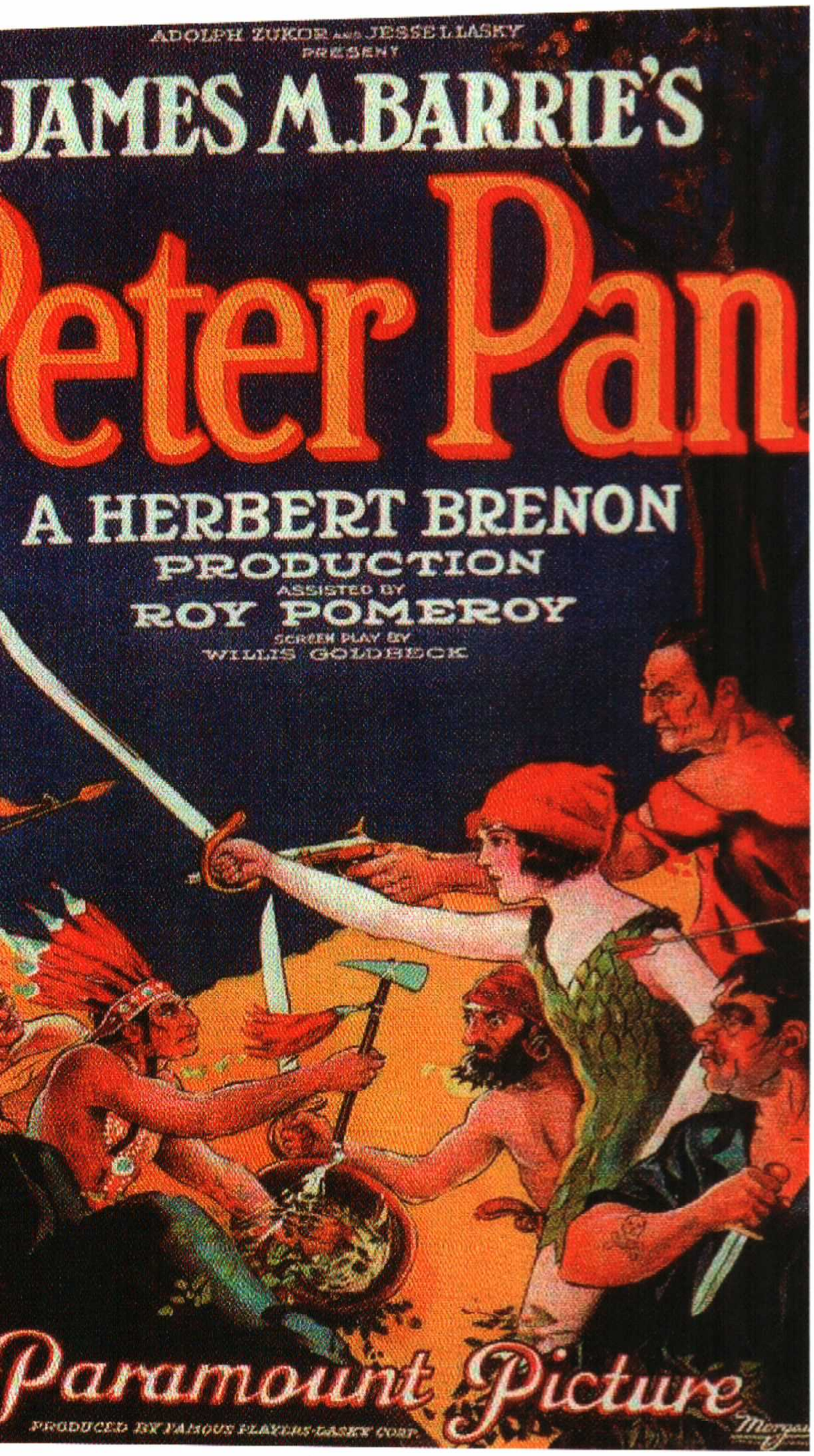
BOTTOM LEFT: Peter admonishes Tinker Bell during their night visit to the Darling nursery.

MIDDLE RIGHT: Tinker Bell and Peter enter the Darling nursery in search of Peter's shadow. Legendary cinematographer James Wong Howe incorporated a number of lighting innovations to convey Tinker Bell's presence.

BOTTOM RIGHT: Groundbreaking visual effects were used to depict Virginia Brown Faire as Tinker Bell.







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recalled that Barrie was against showing her in actual size, insisting "no close-ups, because it would spoil the illusion." Against Barrie's wishes, Herbert Brenon, the film's director, incorporated several close-ups of Tink to instill believability when the crucial moment came for the film audiences to "believe" in Peter's fairy friend. For those shots, Virginia was clad in flowing robes and placed in sets with oversized props to create the illusion of her diminutive size.

Paramount's lavish film production of *Peter Pan* opened Christmas week of 1924. Upon seeing the final film prior to its release, Barrie hinted at his dismay in a letter to Cynthia Asquith, his longtime secretary and friend, in November of 1924. "I saw the *Peter Pan* piece of film today with all the cuts I had made in it carried out and I thought decidedly more favorably of it, but so far it is only repeating what is done on the stage, and the only reason for a film should be that it does the things the stage can't do."

Though it didn't please the original author of the work, Brenon's film adaptation of *Peter Pan* was a success. Audiences around the world became enthralled at the stunning imagery and magical cinematography. One such person upon whom the film created a lasting impact was the young cofounder of a small animation studio in Hollywood. Walt Disney was captivated by the live-action depiction of the familiar tale he knew as a boy, and it would later inspire him to realize his own vision of Never Land.

ACT II

The Boy Who Wouldn't Grow Up

As a child growing up in Missouri, Walt Disney spent many evenings listening to his grandmother tell stories—stories that sparked his vivid imagination. "After supper my grandmother would take down from the shelf the well-worn volumes of *Grimm's Fairy Tales* and Hans Christian Andersen," he recounted. "We would gather around her, the two youngest children on her knees, and listen to the stories that we knew so well we could repeat them word for word. Next to Snow White, I cared most for Peter Pan. He did not come from our well-loved storybook, but my introduction to him was even more exciting."

In 1913, after spying a poster for a traveling production of *Peter Pan*, twelve-year-old Walt, and his brother Roy, decided to spend their savings on tickets to the play. Their ensuing theatrical trip to Never Land kindled a lifelong fascination with the boy who never grew up. "It took most of the contents of two toy saving banks . . . but my brother Roy and I didn't care," Walt wrote. "I took many memories away from the theater with me. But the most thrilling of all was the vision of Peter flying through the air."

The impact of Peter and his fairy companion, Tinker Bell, grew deeper as Walt later portrayed the title role in his own school production. With the exhilaration of flight—even if tethered to a harness and rope—Walt was indeed Peter Pan, flying off on fantastic adventures with his fairy friend. Reflecting on his youthful portrayal of the boy who wouldn't grow up, Walt admitted, "No actor ever identified with the part he was playing more than I."

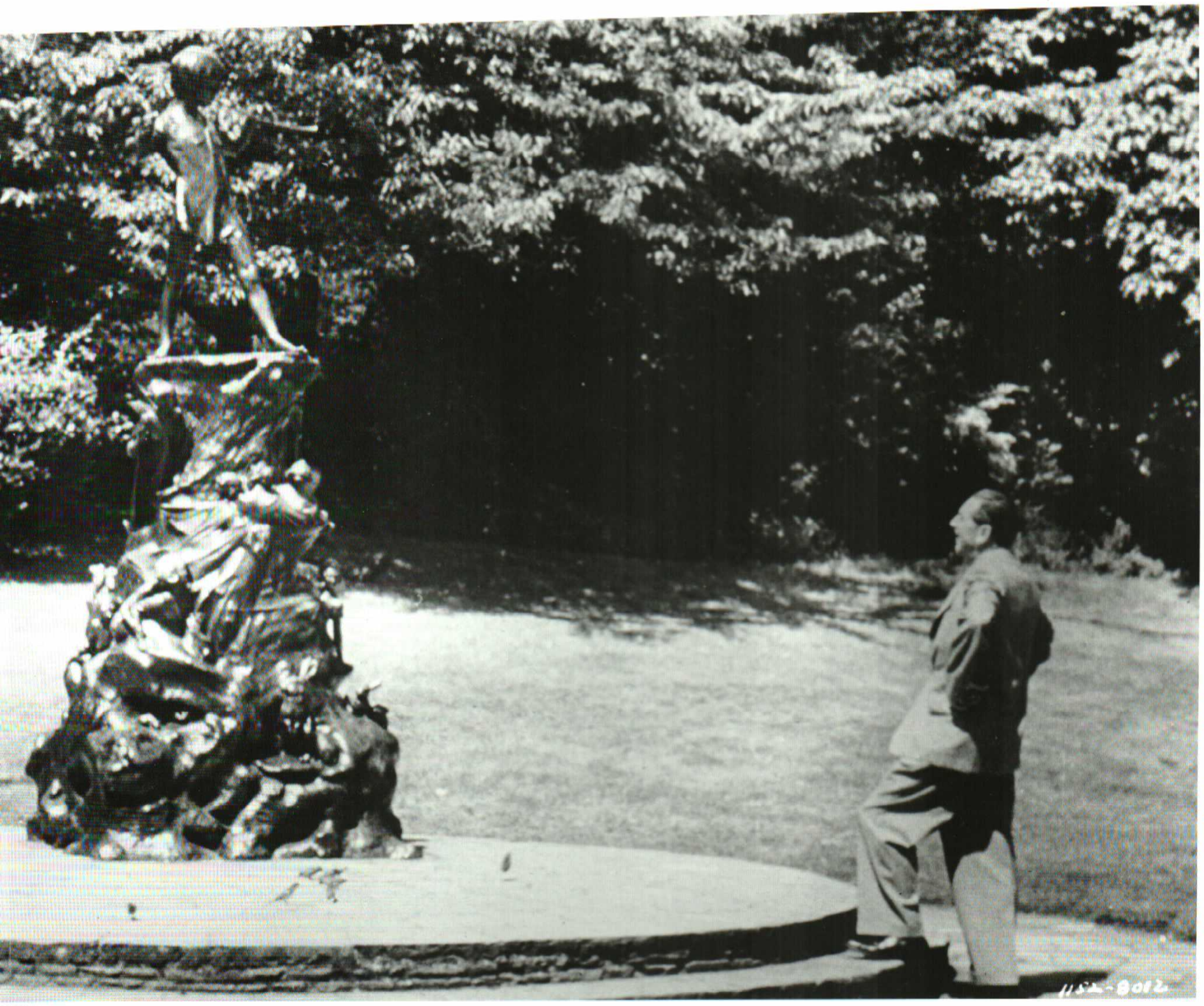
Less than two decades later, Walt Disney was a renowned animator in Hollywood, whose earliest landmarks were ventures into film adaptations of fairy tales. From the animated short *Little Red Riding Hood* to his first feature-length animated classic, *Snow White and the Seven Dwarfs*, Disney's screen adaptations within this fantasy tradition were the training ground in which Walt and his animators honed the craft of animation into an art form.

The challenge of bringing Barrie's classic story to animated life began as early as 1935, over two years prior to the release of *Snow White and the Seven Dwarfs*. "When I began producing cartoons," Walt later stated,

ey, age ten.

"All of the characters in *Peter Pan* are in some way touched with magic . . . they exist only in the land of fable and can be brought to life in pictures only through the arts of animation."

—Walt Disney



PAGE: Early
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Disney visiting
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"*Peter Pan* was high on my list of subjects." It was initially intended to be the second full-length animated feature for his studio, and Disney began development on the story while negotiating with the Great Ormond Street Hospital (to which Barrie had bequeathed his play's rights). However, it would be nearly twenty years before Walt's vision of *Peter Pan* would be released.

In creating his own animated telling of *Peter Pan*, Walt recognized the significance of his undertaking. He was not only up against the grand tradition of the celebrated play, but also the fact that this story had been captivating the hearts and minds of those of all ages, all over the world, for nearly half a century. "It was a long time before we began production," recalled Disney. "In the first place, I was unwilling to start until I could do full justice to the well-loved story."

By late 1939, Walt had acquired the film rights from Paramount Pictures, which had produced the 1924 silent-film version. But along with various delays, he waited years before animation techniques reached the level of excellence that would do justice to this timeless story. Disney knew the freedom that animation could give to Barrie's characters—Peter could literally fly through the air without pulleys and a rope, while Tinker Bell could become a truly embodied pixie. Yet, more important to Walt was that his telling of *Peter Pan* would adhere faithfully to the intent, spirit, and story line of Barrie's play. In a series of articles released from

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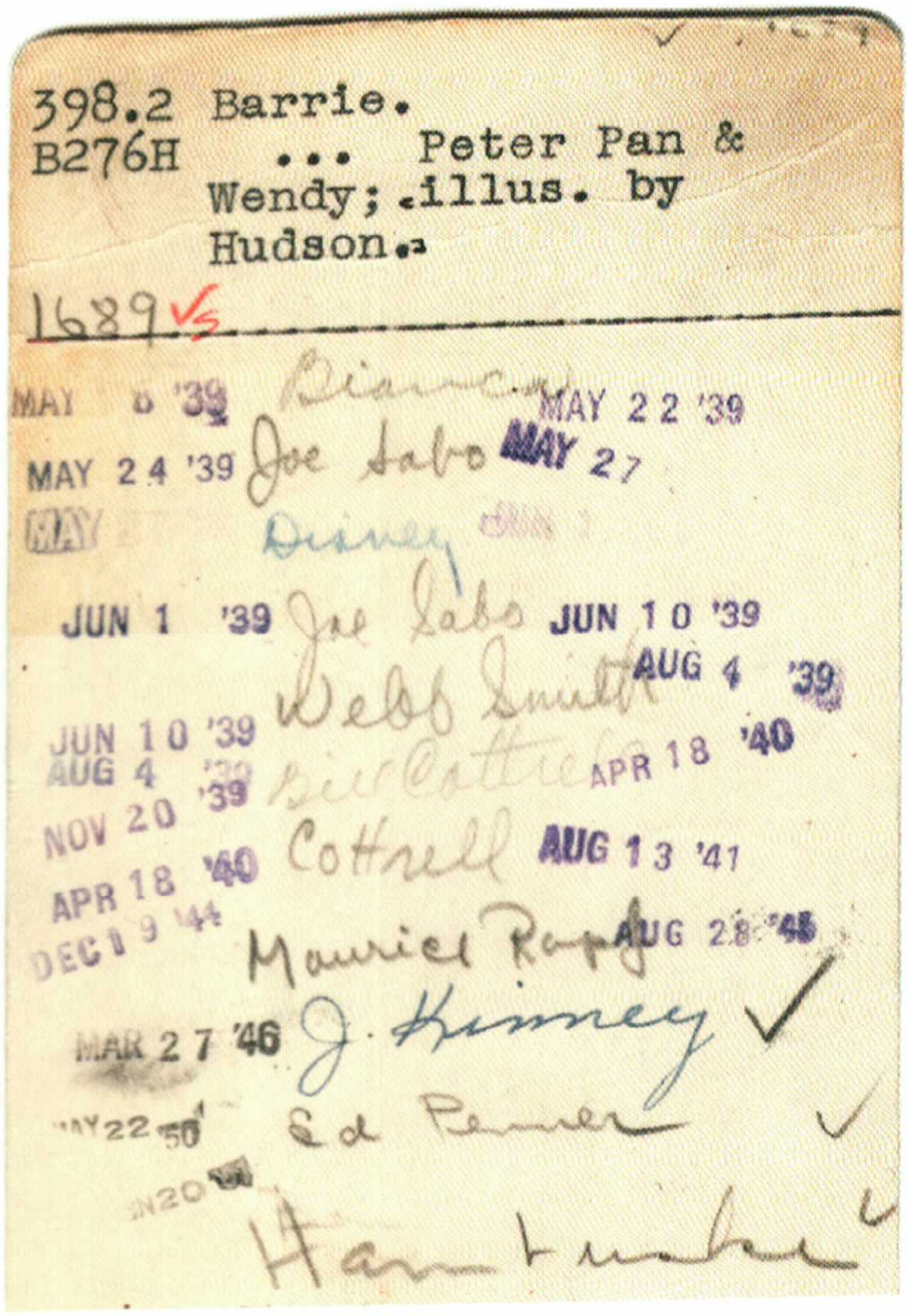
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the Studio throughout the course of production, Walt explained his reverence for this classic tale. "We had to get into the mind of the man who wrote it, as well as the entertainment elements of the creation itself. We had to get at Barrie's motivation, for no distinguished storyteller ever has more closely identified himself with his works than this Scottish-born, British-knighted novelist, poet, and playwright."

To achieve this understanding, Walt gained access to the author's notes, which were scribbled on the play's script during rehearsals for the 1904 production of *Peter Pan*. Walt discovered the key to his film in Barrie's own words: "Nothing of importance ever happens to us after we reach the age of twelve."

Despite his innovative stagecraft, Barrie often lamented his frustrations with the

limitations the stage presented for this fantastical story and felt this was the key to shaping his telling of Barrie's tale. "The cartoon animation technique can create any miracle the mind can conceive," Walt explained after *Peter Pan* had gone into development. "We need no stage wires to lift Peter and Wendy and their eager coadventurers into flight across the rooftops. On the stage, Tinker Bell has always been represented by the flash of a spotlight. We can make that little sprite glow like a firefly as she darts through space on her mischievous plots and have her speak with the sound of bells. Here was a story, it seemed to me, which had never been quite fulfilled, despite its wonderful career on the living stage. A story which deserved the added dimension of animation on the screen. That is why I am making *Peter Pan*."

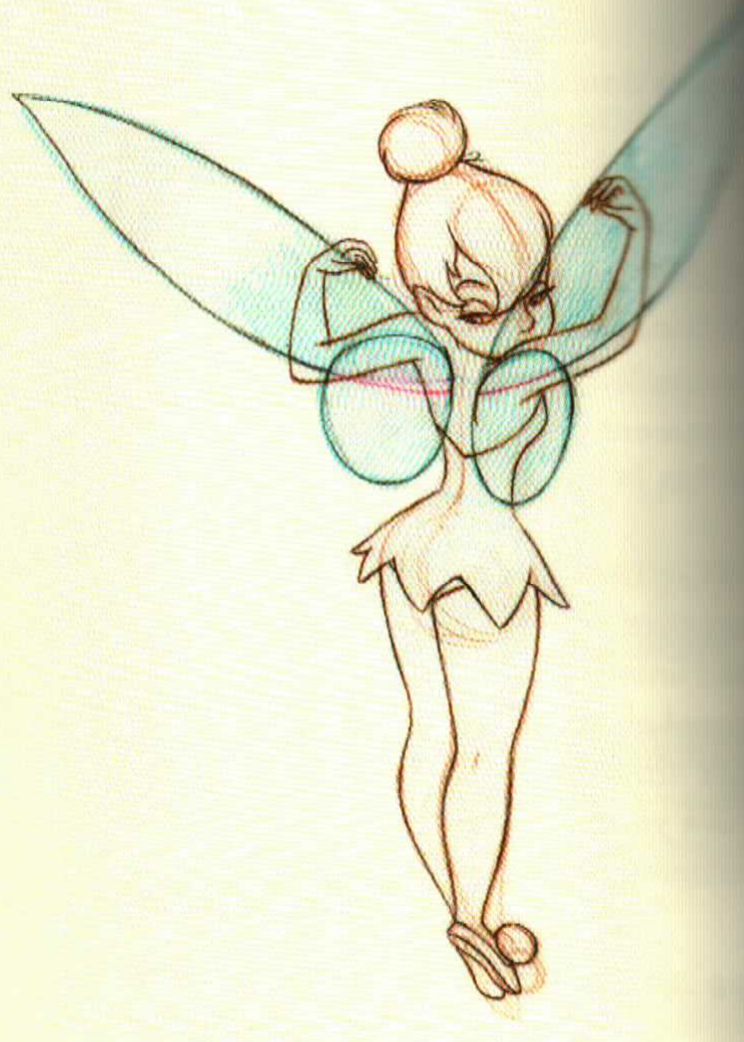
The Adventure Begins

In 1935, Walt was simultaneously working on several projects, including *Snow White and the Seven Dwarfs*, *Alice in Wonderland*, *Pinocchio*, *Fantasia*, and *Peter Pan*. Walt would have liked *Peter Pan* to be one of his earliest films, but in order to adapt it, he needed to acquire the story rights. Recognizing that this process could take time, Walt stepped up production on *Snow White*. According to animator Marc Davis, "These things were worked on over long periods of time and then set aside. This happened all the time. Walt would say, 'Why don't we work on this for a while?' . . . or he'd see it just wasn't right for the moment."

Yet Walt Disney's sentiment for shaping his film adaptation of *Peter Pan* was clear: "It simply had to be made in the medium best suited to its wondrous nature." One of Walt's earliest decisions—and a key departure from Barrie's stage play—was to maximize the animation medium by portraying Tinker Bell in the humanlike form of a pixie. "Tiny Tinker Bell also is a definite transformation for the screen. She is a completely feminine person, jealous and vixenish, in place of the disembodied fairy she has always been onstage, represented only by a beam of light."

Storyboard artist Dorothy Ann Blank, who had helped to adapt the Grimm Brothers' fairy tale for *Snow White*, and later, *Pinocchio*, did the first exploration into the feasibility of translating *Peter Pan* for the screen. In her notes to Walt, Dorothy explained: "A full cast is ready and waiting," adding, "Tinker Bell is a surefire sensation, for the animation medium can now, at last, do justice to her tiny, winged form and fanciful costumes." Considering the wide range of character possibilities for Barrie's disembodied fairy, Walt assigned his development teams to explore a variety of ideas for the role of Tinker Bell.

This tiny fairy, with her powerful pixie dust, was a major catalyst for much of the action that Walt was anxious to explore in his animated adaptation: She is integral to the dynamic between Peter and Wendy; her fretful behavior stirs up commotion; and then, in the purest form of redemption, it's Tinker Bell who ultimately saves the day.



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"We hear now the tinkling bell chime that is the voice of the fairy Tinker Bell. (Perhaps she could always speak in the bell voice . . .) Using bells actually as the fairy language might be possible, and would be very imaginative."

—Suggested treatment for *Peter Pan* - May 12, 1938

An early concept for the fairy was presented by story man Bob Carr: "A second peculiar source of feminine love-interest could come from Tinker Bell. Since she is so small that she is immune from accusations of immorality, why can't she be quite a spicy little character? She flirts with Pan, is jealous of Wendy, in Barrie's original. If we go just a step further, have her posture in daring costumes and burlesque feminine wiles, she can supply the missing touch of something the adults are used to in movies. Any time she is on the verge of seeming sexy, we can cut quickly to a general shot showing that she is no bigger than a hummingbird—and those who came to gloat remain to laugh."

By mid-1938, full-fledged development began on Walt Disney's *Peter Pan*. Three story teams were put to work on the screen adaptation of this highly beloved play. Scenarios were explored, conceptual artwork got under way, and storyboards began to take shape.

TOP LEFT: An unknown Studio artist's early exploration of Tinker Bell portraying her in a ballet dancer's form with fairy antennae and a glowing star on her forehead.

TOP RIGHT: Tinker Bell concept design reflecting a dancer's form complete with a bustle of bells as part of her fairy costume by an unknown Studio artist.

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LEFT: A story
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RIGHT: A final
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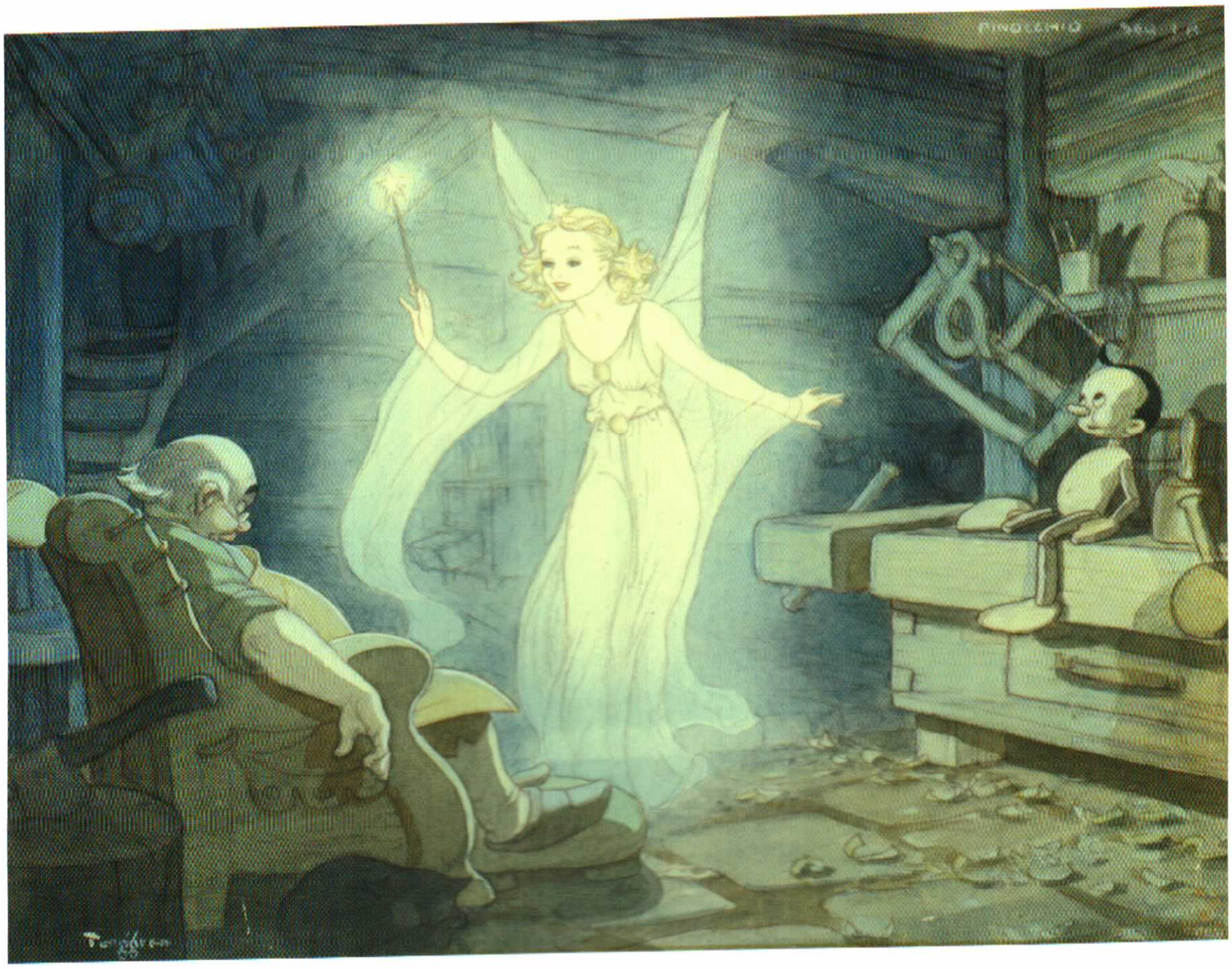

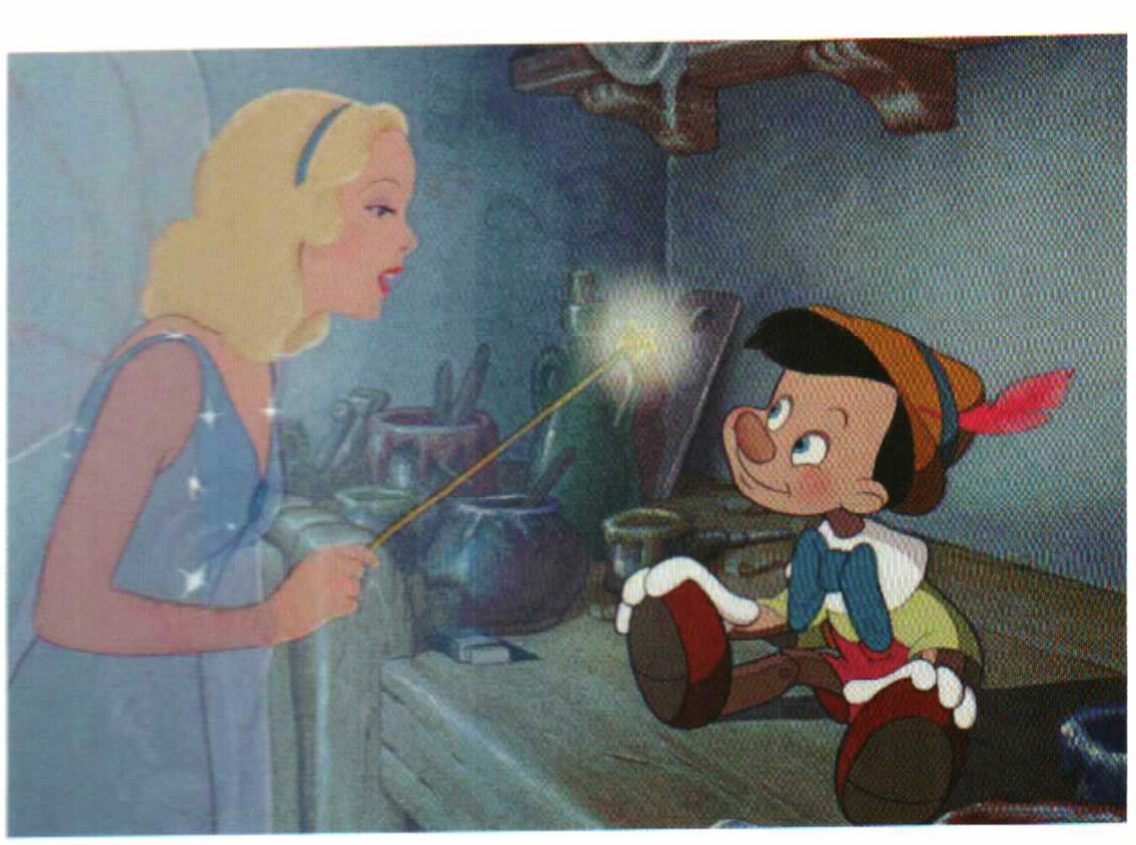

Walt's First Fairy

Tinker Bell was not Disney's first foray into the world of fairies, however. Well into production on *Pinocchio* at this time, Walt had his story artists exploring the conceptual designs of another magical being within his animated fold: the Blue Fairy. Disney carefully contemplated the design and form of his first fairy, declaring in a studio press release: "The Blue Fairy will come to the screen as probably the loveliest and most perfect character ever seen in an animated picture."

Within Carlo Collodi's story of the little wooden boy, the Blue Fairy is portrayed as having blue hair. Disney color experts tested this possibility, but felt the results were a bit too jarring for audiences. After a number of explorations, Disney artists turned to Hollywood for inspiration, and in accordance with the prevailing look of the day, they chose a

The earliest known story sketches of Tinker Bell for Walt Disney's *Peter Pan*. In this sequence, a long-gowned Tink makes her way across the dresser top of the Darling nursery.

soft, blond hairstyle for the Blue Fairy.

To further define the features of this heavenly enchantress, the women of the Studio's Ink and Paint Department attended special classes with instruction on the specific details of facial anatomy, emphasizing the eyes and mouth. Once her angelic features were defined, extensive color tests were conducted by the Ink and Paint Department to give the Blue Fairy the proper ethereal quality. Careful consideration was given to the light values, for if not done properly, she would look completely washed out. Meanwhile, the Special Effects Department went to work on crafting the Blue Fairy's inner light, giving her an unearthly glow.

"All true beauty is natural," declared Disney. "Naturally, we want her to be beautiful to look at, but real beauty is some inner grace, a kindliness of spirit, which a pleasing external appearance only complements. The voice is the most important medium in getting this fact over to the audience." To bring the Blue Fairy to life, Walt Disney conducted an extensive search to find her voice. The popular film star Evelyn Venable won the role, while a young Marge Champion (then known by her maiden name, Marge Belcher), who had served as a live-action model for Snow White, provided the gentle-movement references for this enchanted creature.

"I was only sixteen at the time, but I loved the role because it gave me a chance to be a bit more grown-up," reflected Champion, who later gained stage and film prominence as a legendary dancer and choreographer. "I worked only two to three weeks on the Blue Fairy, where I had worked for over two years on Snow White, but by that time they knew me and what I would bring to the character. They would show me the

An early story sketch for Disney's *Peter Pan* [illegible] unknown story artist

storyboards and we'd try several things out, and they got to the point where they would trust me about getting into the character. The Blue Fairy was fairly simple in terms of movement, but I think I brought a level of grace to her."

With the delicate form of the Blue Fairy defined as the "appearance of loveliness" that Disney sought, he utilized this inspiration when initially considering the look of the little fairy Tinker Bell. In early story meetings for *Peter Pan*, when the question arose about the shape of Peter's fairy friend, Walt suggested his artists start with a form similar to the fairy already under way, stating, "I think the fairy in *Pinocchio* is a big improvement. The fairy in *Pinocchio* doesn't embarrass me. In fact, I like her."

Fantasia Fairies

Dainty water sprites and fairy forms were also explored within Walt Disney's musical concert feature *Fantasia*. Pushing the art form of animation to a new level, Walt Disney declared, "This type of cartoon did not rely upon telling

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a story, but rather it attempted to create an emotional response in the audience by using form and color in motion to interpret fine music." An idea initially intended for a Silly Symphony titled *Ballet des Fleurs* was redeveloped for *Fantasia* and would ultimately become one of its most popular segments. Walt envisioned a nature ballet, utilizing Tchaikovsky's *Nutcracker Suite*: "It should be something beautiful and something fantastic—a will-o'-the-wisp feeling."

In order to depict an array of fairy nymphs gently kindling the advance of the seasons, artists collected wildflowers and elements of nature for inspiration. Walt worked extensively with his story teams to develop these delicate creatures. In his directions to the *Fantasia* artists, Disney stated: "Let her be a little dewdrop fairy sprinkling everything—it might be better at night . . . she sets the stage for what follows. There can be a whole bunch [of fairies] that go around sprinkling dewdrops on the webs. Let the dewdrops decorate the flowers . . . they make pearls and necklaces . . . then the flowers come to life, in some way. This happens at night; then when dawn comes, the flowers are all decorated. . . ."

In sharp contrast to the humanlike form and size of the Blue Fairy, the sprites in *Fantasia* were ultimately realized as slender, nude, elfin creatures—small enough to dwell inside the petals of a lily. With their dragonfly wings and glowing auras, they fly among the flowers, leaving a wake of what can only be described as pixie dust. It seems reasonable to conclude that when concocting their recipe for Tinker Bell, the Disney animators combined equal parts Blue Fairy and *Fantasia* sprite—with a generous dollop of personality thrown in.

“You can see fairies best the day you are born.”

—J. M. Barrie,
“Fairy Notes”

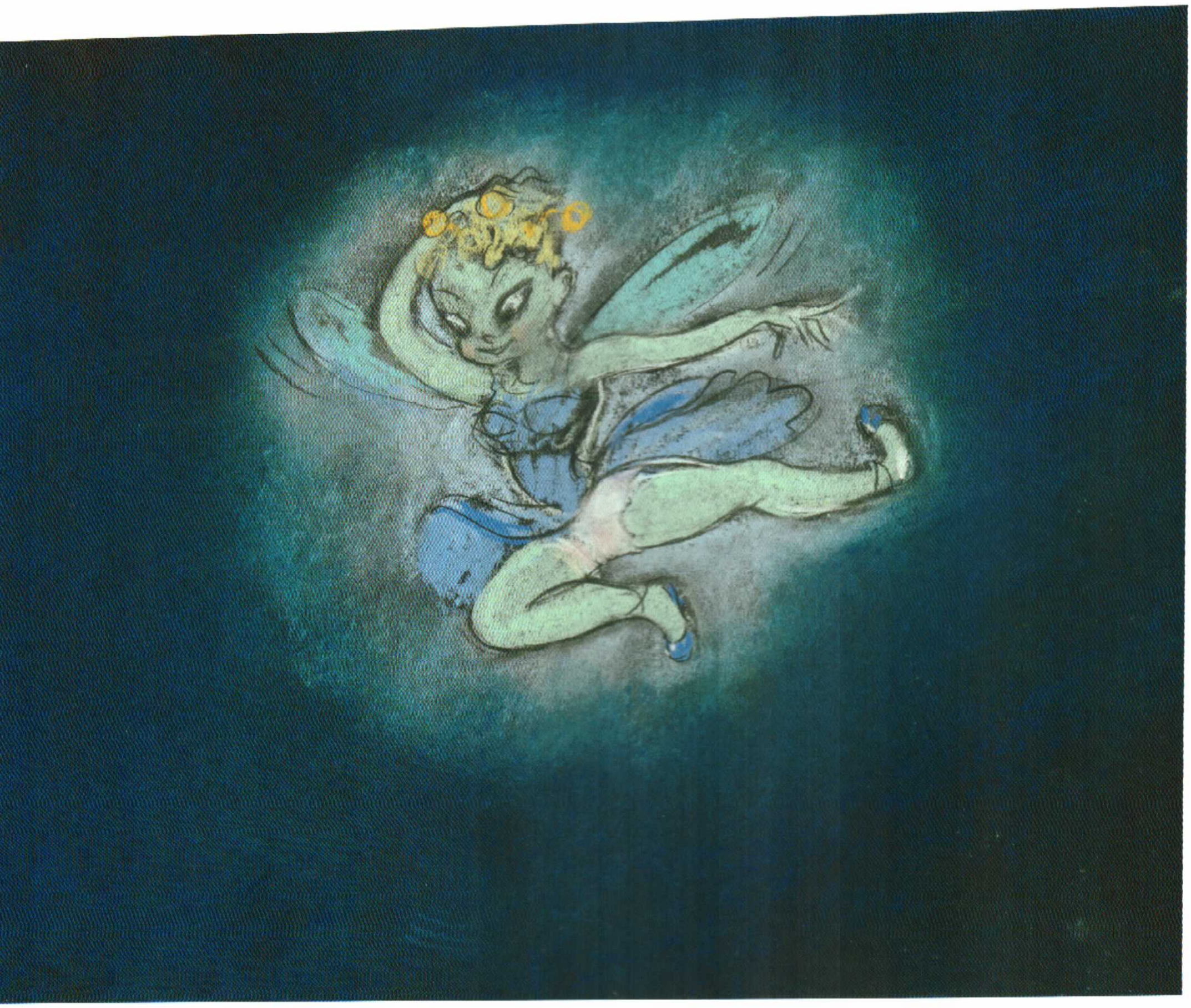
TOP LEFT: Final animation drawing by an unknown Studio artist of a sprite from the “Nutcracker Suite” segment of Walt Disney’s *Fantasia*.

RIGHT: Charcoal concept design by an unknown Studio artist of the dew fairies from the “Nutcracker Suite” segment of Walt

Various Tinker Bell concept designs by unknown Studio artists. The diminutive pixie dances atop a pinhead and Peter's flute. She is conveyed in a dancer's form along with ringlets and bells adorning her head.

OPPOSITE PAGE, TOP: Concept design of Tinker Bell in pastel, believed to be by Bianca Majolie.

OPPOSITE PAGE, BOTTOM: Shirley Temple presents Walt Disney with a special group of Oscar statuettes for *Snow White and the Seven Dwarfs* at the 1939 Academy Awards ceremony. The leading box office champ at the time, Temple was the inspiration for early Tinker Bell designs.



Impish Influences

Studio story artists explored a wide variety of concepts before settling on the final appearance of this famous fairy. Early development drawings based on Barrie's writings depict an impish, otherworldly being filled with personality. Her childlike form and playful demeanor suggest the influence of Fox Studios' popular star of the day, Shirley Temple—the pint-sized box office champ who sang and danced her way into audiences' hearts with her wistful wiles and precocious portrayals.

One of the many artists involved with Tinker Bell's development was Bianca Majolie. The first woman to work within the Walt

TOP AND BOTTOM LEFT: Early concept pastel studies from the late 1930s, while Bianca Majolie was in the Story Department at Walt Disney Studios.

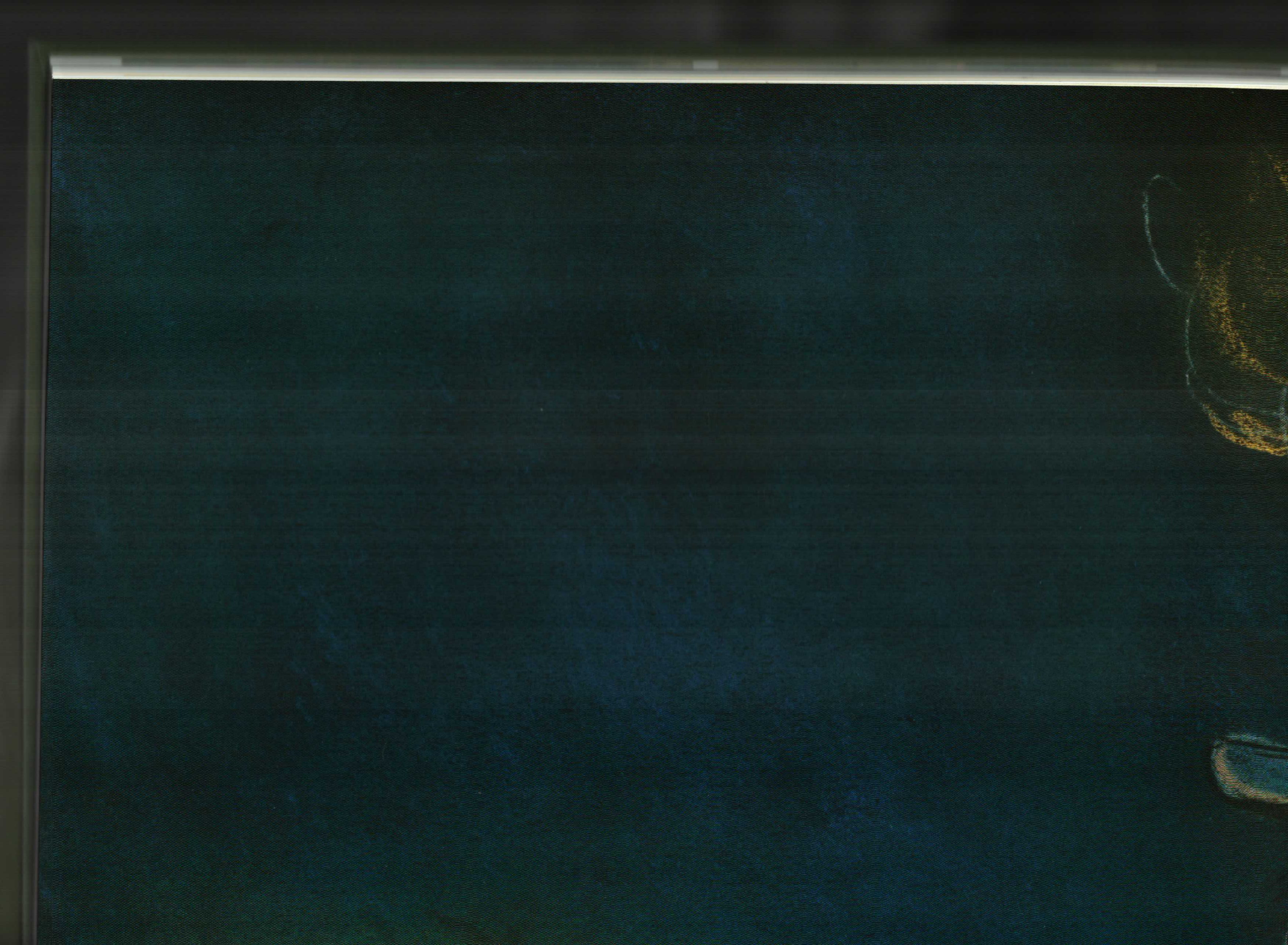
TOP RIGHT: Bianca Majolie, in 1929, in the Boboli Gardens in Florence, Italy. (Courtesy of the John Canemaker Collection)

concept pastel
Bianca Majolie.

2-53: Concept
n pastel by
ory artist Bianca

Disney Studios Story Department, Majolie was born in Rome in 1900. She emigrated to the United States in her youth and attended McKinley High School—at the same time as Walt Disney. Majolie studied design and fine arts at the Art Institute of Chicago and went on to earn a living as a freelance artist. She later worked for many years as the art director and brochure designer for the J. C. Penney Company before writing a letter to an old school acquaintance, Walt Disney. After lunching together at Tam O'Shanter (a favorite Disney restaurant), Walt offered Bianca a job in the Story Department at the Disney Studios. Many credit Majolie with introducing the importance of pathos to Walt's story men through her early original story, *Elmer Elephant*. She continued to contribute preliminary drawings, gags, ideas, and research for various productions at the Studio. Highlights included early design explorations on the "Nutcracker" fantasy segment for Disney's musical adventure, *Fantasia*, as well as a very feminine approach to Peter Pan's pal, Tinker Bell.

In an early story meeting, Walt pointed out Majolie's visual development work: "Bianca has been working on some very colorful sequences in which Pan shows how he can call the fairies from their seclusion by blowing upon his pipes." Her written and visual explorations of this sequence are stunning, representing the first sensitive portrayals of this precocious imp.



1937

1939

1940

1946

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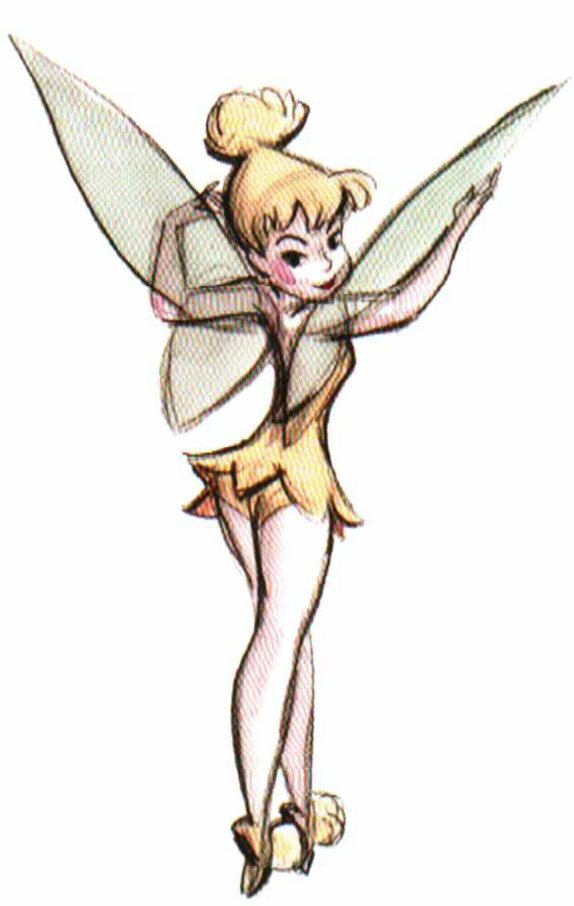

1951

E PAGE:
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Marc Davis.

Screen Suggestions

Another key player in the screenwriting process, Bill Cottrell, one of the Studio's most versatile story men, was tasked with formulating initial ideas for Pan's fairy friend. A former newspaperman with studio apprenticeships as an inker, painter, cameraman, and cutter, Cottrell had a solid animation background. Drafting with a typewriter, rather than a pencil, Cottrell contributed story ideas and wrote treatments and early screenplay drafts for many of the later animated feature films. In an early continuity draft in late 1939, Cottrell recommended several popular screen stars of the day to serve as models for Tinker Bell's personality. These suggestions led to a wide variety of corresponding design concepts; among them: a feisty brunette; a soft ball of fluff; a sultry manipulating kitten; and a delicate dancing imp.

BELOW (PAGES 56-57): Walt Disney often assigned his story teams to explore different styles and looks for his characters. Each of these Tinker Bell forms reflect a specific actress from various films in 1939.

Rosalind Russell

A Hollywood and Broadway legend, this comedy superstar is best known for portraying Cary Grant's sharp-tongued reporter wife, Hildy Johnson, in *His Girl Friday*. Rosalind Russell auditioned five times for the role of Sylvia Fowler, a troublemaking, instigating, gossipy gnat whose meddlesome activities provide the key plot points in George Cukor's legendary film *The Women*.

Story sketch, Joe Grant

June Preisser

This dimpled, Kewpie-dollesque, cooing blonde started her career as an acrobat and contortionist. June Preisser's youthful looks enabled her to portray bobby-soxers and cute coeds well into her late twenties. She is best known for her roles in several "let's-put-on-a-show" films, including *Babes in Arms*, in which Preisser portrayed a spoiled child star who steps between Judy Garland and Mickey Rooney.

Story sketch, unknown Studio artist

Suggested screen personality for Tinker Bell—Anita Louise in *These Glamour Girls* and Ann Rutherford in *These Glamour Girls*—Rosalind Russell in *The Women*, June Preisser—in *Babes in Arms*."

—Story notes for *Peter Pan*, 1939

ch, unknown Studio artist.

Anita Louise

A Hollywood child actress, Anita Louise enjoyed a long career in films. She rose to stardom in many of MGM's costume dramas, such as *Madame Du Barry* and *Marie Antoinette*. In 1939, Louise portrayed Daphne Graves, the conniving, wisecracking, backstabbing leader of a phony upper-crust crowd in *These Glamour Girls*.

h, unknown Studio artist.

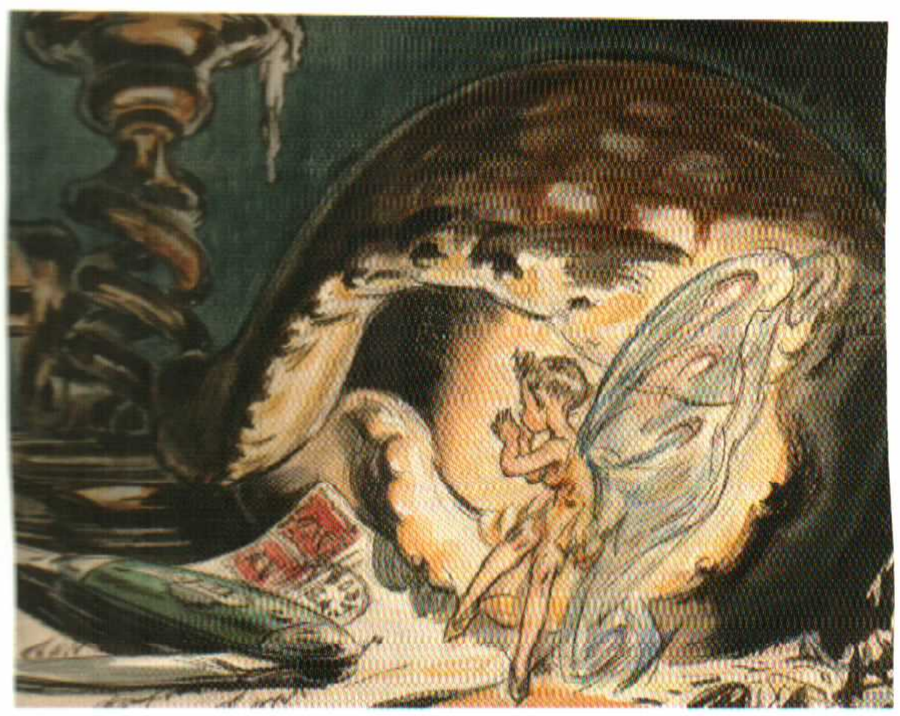
Ann Rutherford

Born into an entertainment family, Ann Rutherford began working in films at the age of fifteen, and became a leading lady by the age of seventeen. Her fame grew when she became a regular cast member of the popular Andy Hardy films, starring opposite Mickey Rooney. Her most recognized role was that of Carreen O'Hara, Scarlett's sister in *Gone with the Wind*. In the 1939 social comedy *These Glamour Girls*, Rutherford portrayed the giddy, girlish, tantrum-throwing Mary Rose Wilston.

An Impish Disposition

Additional designs for Tinker Bell were contributed by renowned artist David Hall. As a young magazine illustrator and art director, Hall moved from Pittsburgh to Los Angeles and quickly found work as a production artist within the burgeoning motion picture industry. His earliest film work was on Cecil B. DeMille's 1927 silent classic, *The King of Kings*. With a strong background of work within silent films, Hall had a keen sense of staging, pageantry, and narrative detail, which was conveyed in his illustrations. After making the transition into sound films, Hall contributed to such talkie successes as *The Three Musketeers* and Shirley Temple's *Wee Willie Winkee*.

In a brief tenure at the Walt Disney Studios beginning in March 1939, Hall worked prolifically as a concept artist on *Alice*



LEFT: Studio artist David Hall left Disney in June of 1940 and returned to live-action films in 1941 as an art director, associate producer, and production designer. He became known for his strong visual style on such epic films as *Quo Vadis*, *The Robe*, *Solomon and Sheba*, and George Stevens's production of *The Greatest Story Ever Told*.

MIDDLE: Tinker Bell explores the giant objects atop the dresser in the Darling nursery in this story concept art by David Hall. (Courtesy of the Goldberg Collection)

BOTTOM: Hall's art conveys the delight of Wendy's first view of the fairy, Tinker Bell.

cept offers a
lightly more
ker Bell as she
in the dresser
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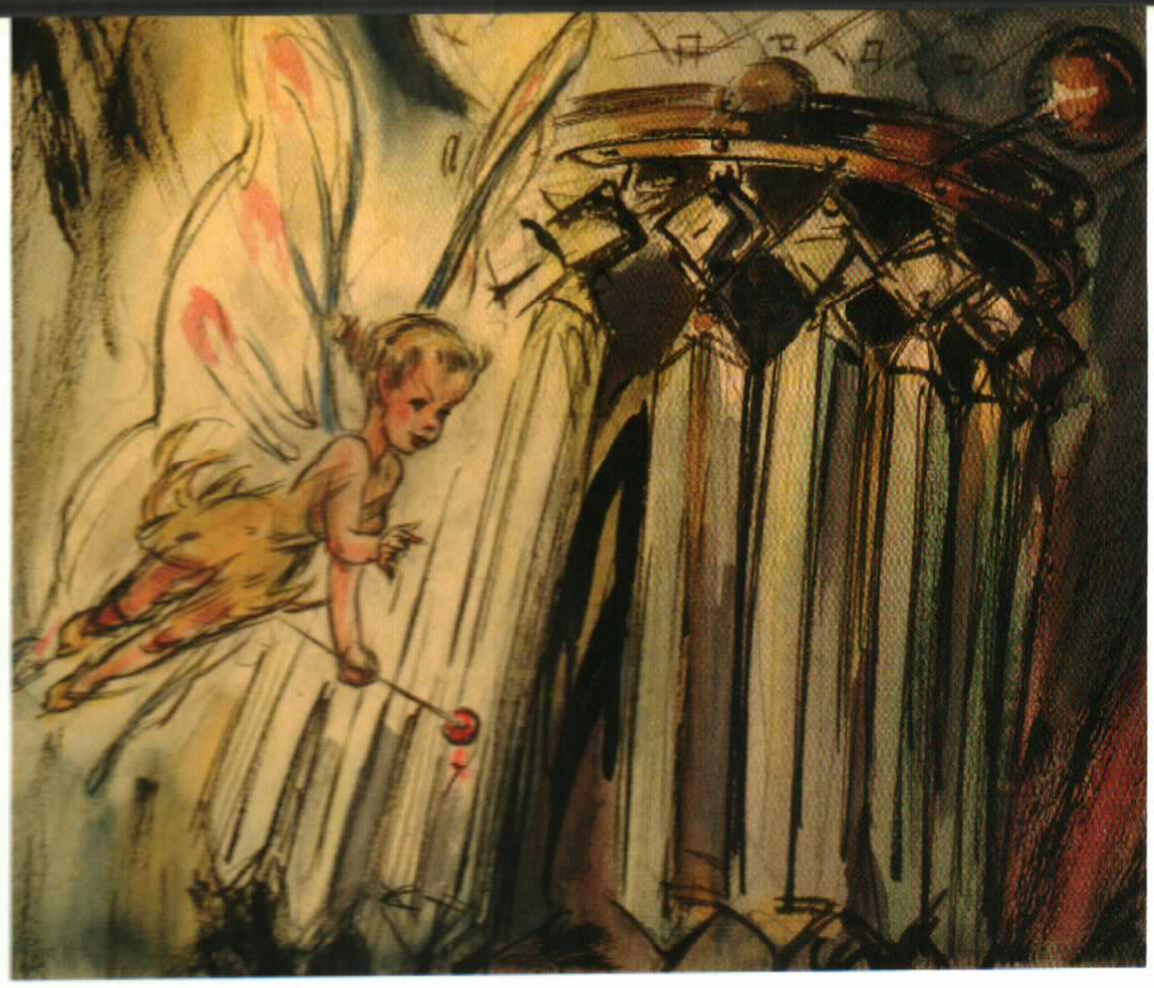
in Wonderland, *Bambi*, and *Peter Pan*. Illustrating in the style of many European masters of the time, Hall's extensive development watercolors explored narrative staging for some of the more difficult segments of Disney's postwar films.

Hall explored Barrie's characters in a similar style to that of Arthur Rackham, Barrie's original illustrator. His interpretation of Tinker Bell's demeanor, as explained in an early story treatment, succinctly defined the character she would become: "Tinker Bell is a children's fairy in that she is beautiful and fairyish; [and] an adult's fairy in that she is nasty underneath her beauty. For our purpose, it seems that Tink should be a children's fairy, with the touch of poutiness and jealousy handled merely to make her human, interesting, and believable, and to add interest and humor to the story. All in all, a good fairy—but not a syrupy one."

Hall's early concepts were especially significant in their examination of Tinker Bell's emotional limits. Excerpts from an early story treatment reveal the direction of Hall's designs: "We see Tink, previously only a tiny dancing light, as a tiny, mischievous fairy girl. She comes to a pause on the cuckoo clock still tinkling softly; the cuckoo comes out silently, putting a finger to its lips to shush her. She is rather indignant. Tinker Bell seems not to be the soft, gentle, good-deeds type, like our Blue Fairy, but a rather naughty creature with a great deal of sex appeal in a dainty way."

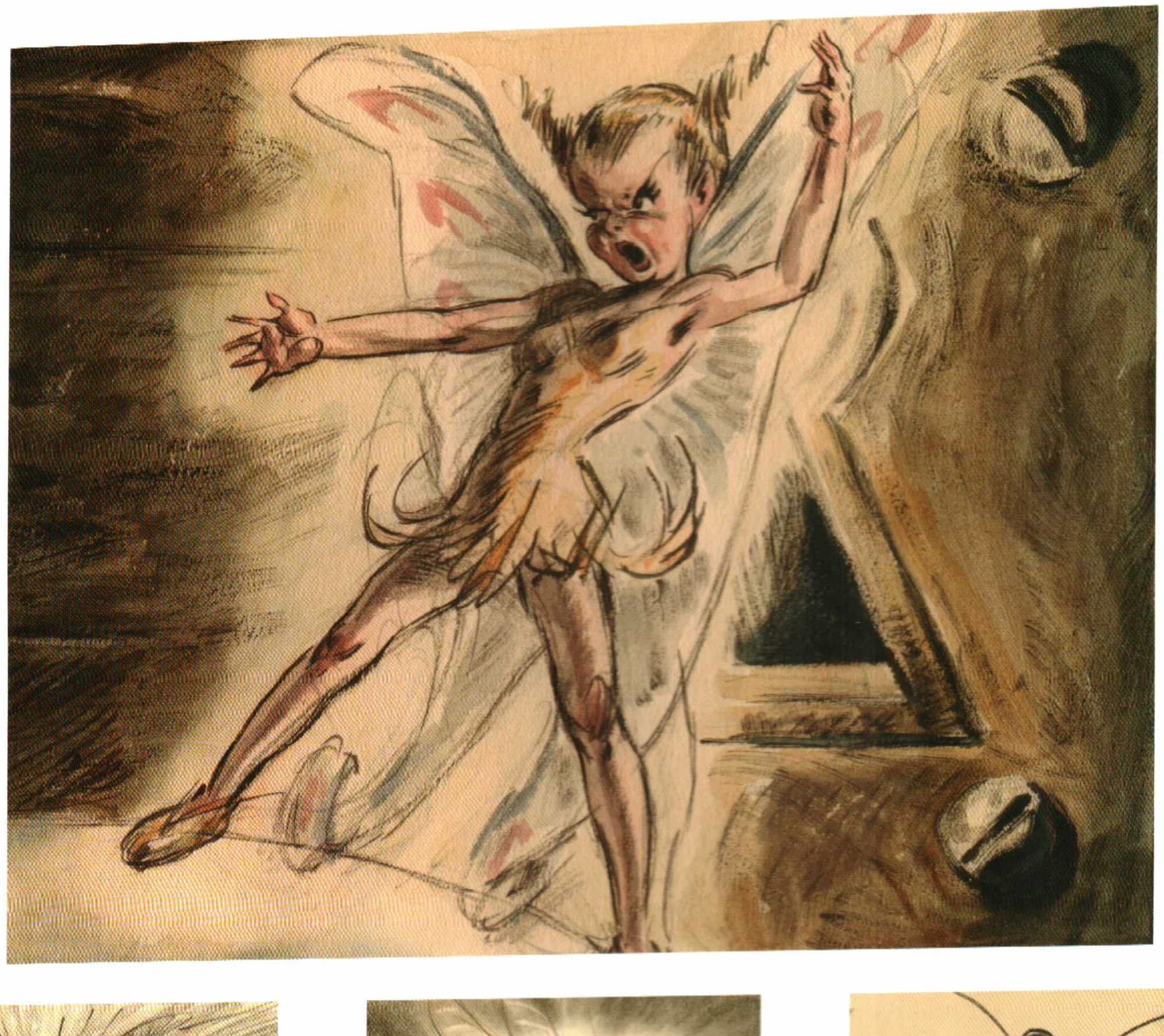


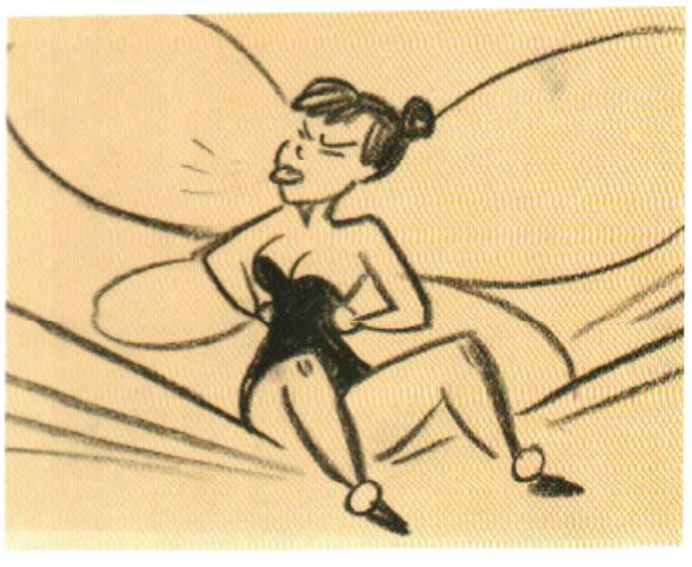
The childlike qualities of Tinker Bell are explored in David Hall's development artwork of Tink's various antics throughout the Darling home.

Various David Hall
inspirational studies
exploring Tinker Bell's
antics in the Darling home.
(Courtesy of the Goldberg
Collection)

OPPOSITE PAGE, TOP:
Concept art by David Hall.

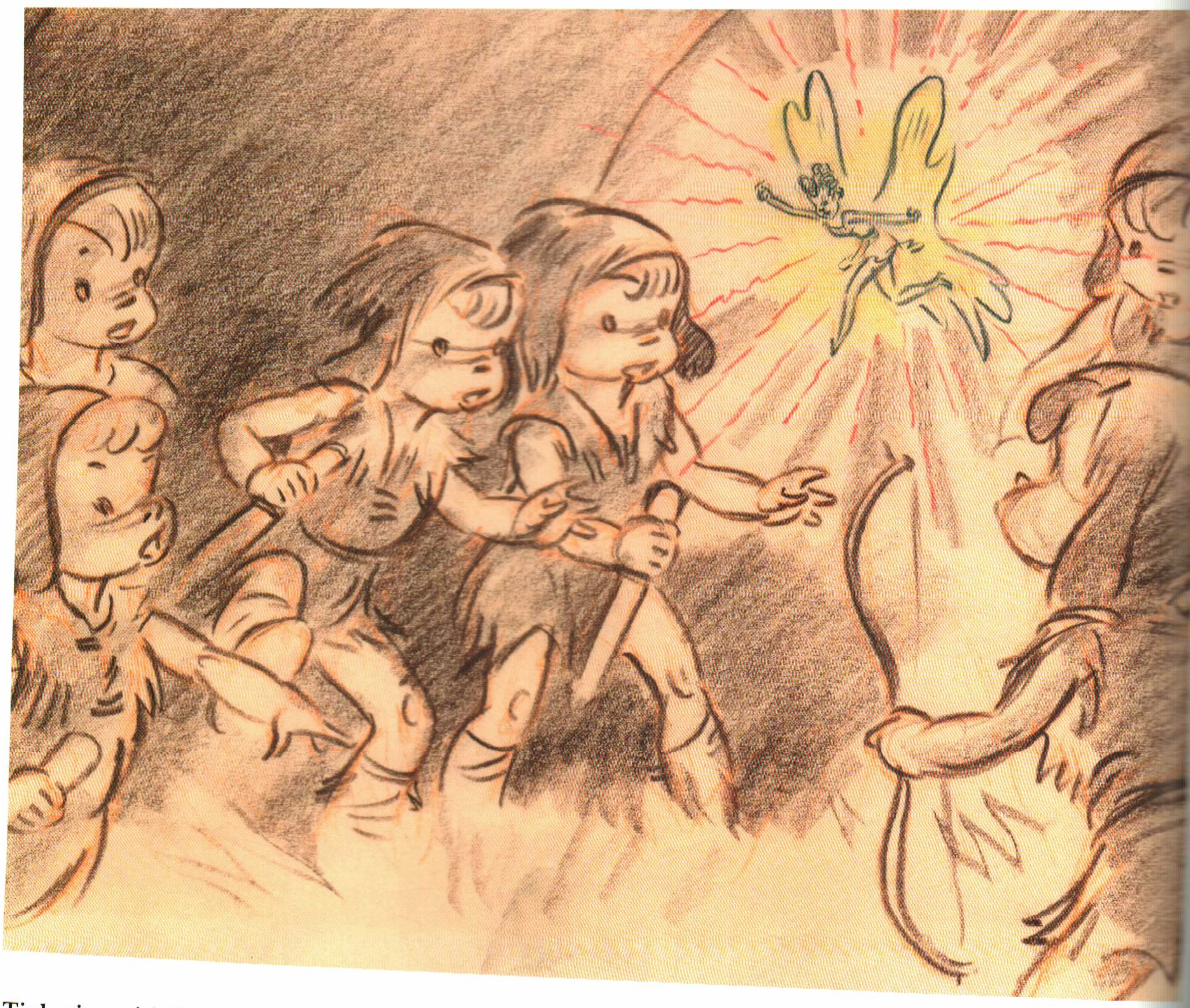
OPPOSITE PAGE
BOTTOM: Various concept
designs and story sketches
by Studio artists expressing
Tinker Bell's most
recognized emotion.





"Fairies have to be one thing or the other, because being so small . . . they unfortunately have room for one feeling only at a time."

—J. M. Barrie, *Peter Pan*



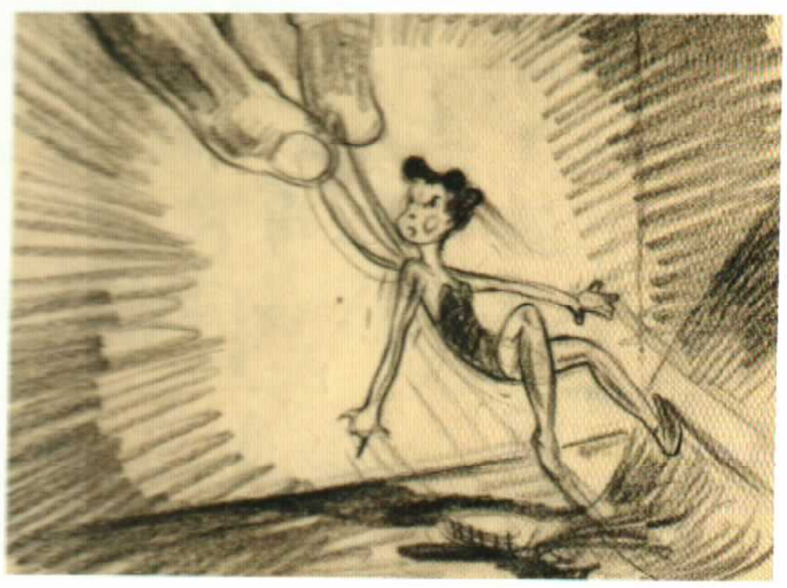
Tinkering with Talk

While the characters and backgrounds for *Peter Pan* were in development, the story teams were busy exploring preliminary plots and potential dialogue. Early treatments reveal dialogue that was written for Tinker Bell was intended to explore her jealous tendencies. Though helpful in reflecting Tinker Bell's emotional outbursts, it was Dorothy Ann Blank who offered an assessment of the little fairy that remained faithful to Barrie's play: "It is suggested that we might possibly be able to do something very clever and unique with this little fairy character by having her dialogue all done with the tinkle of bells. Every time she speaks, it is something very obvious—indicating anger or jealousy, or some positive emotion. Peter, in the book, is always translating what she says from the fairy language. In the play, she is of course merely a light and a tinkle of bells, which would fool nobody. But we will be able to picture her so adorably that it might be highly fantastic if the fairy language of bells could be her sole way of conveying her meaning. We do such marvelous things with natural animal sounds, bird chirps, etc., that it might be possible to use the sound of bells the same way. I think it would be an interesting experiment."

TOP AND OPPOSITE PAGE: Various story sketches by unknown Studio artists portraying Tinker Bell's efforts to communicate.

"We hear now the tinkling bell chime that is the voice of the fairy Tinker Bell."

—Suggested treatment for *Peter Pan*, May 12, 1939

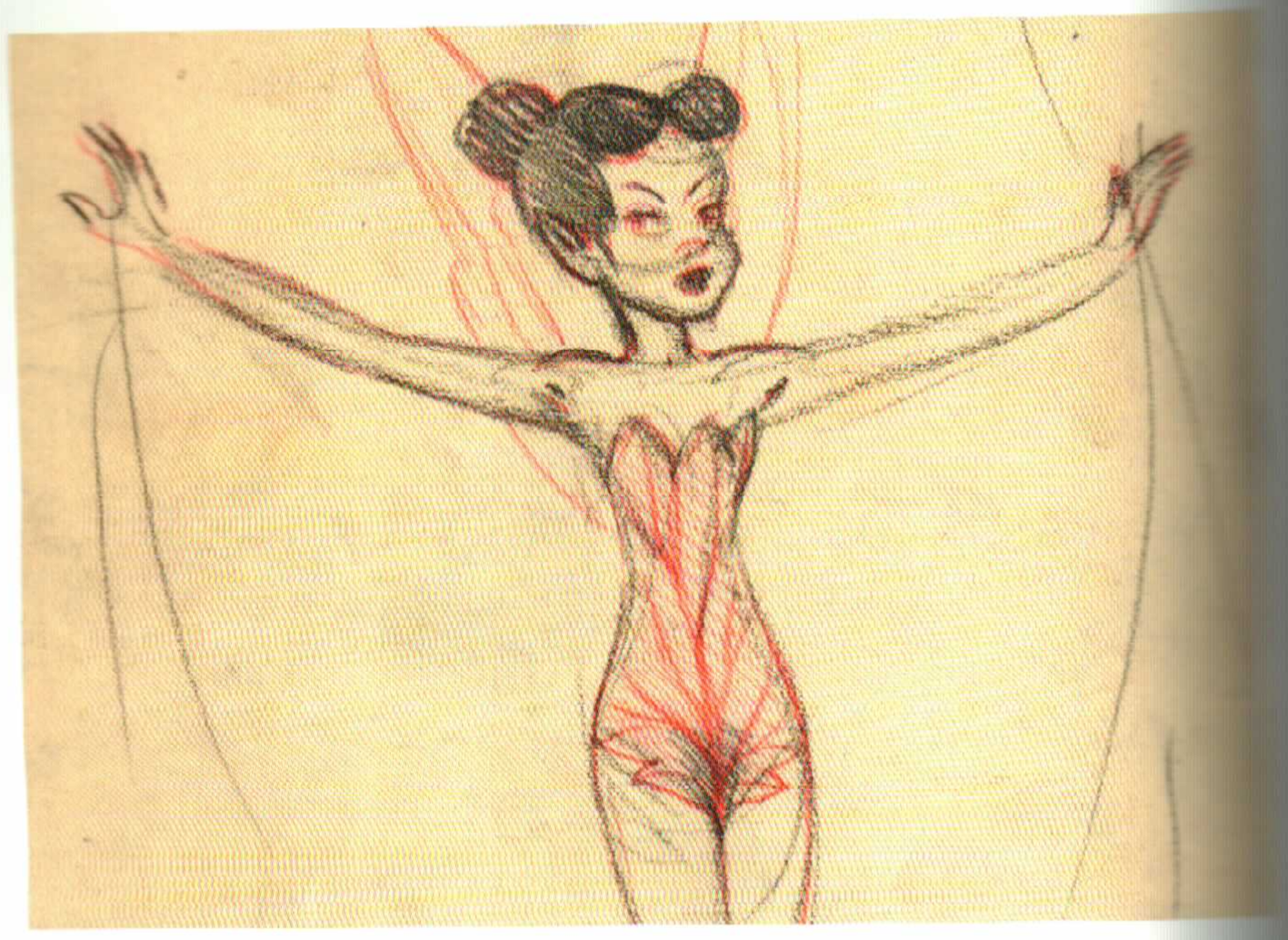


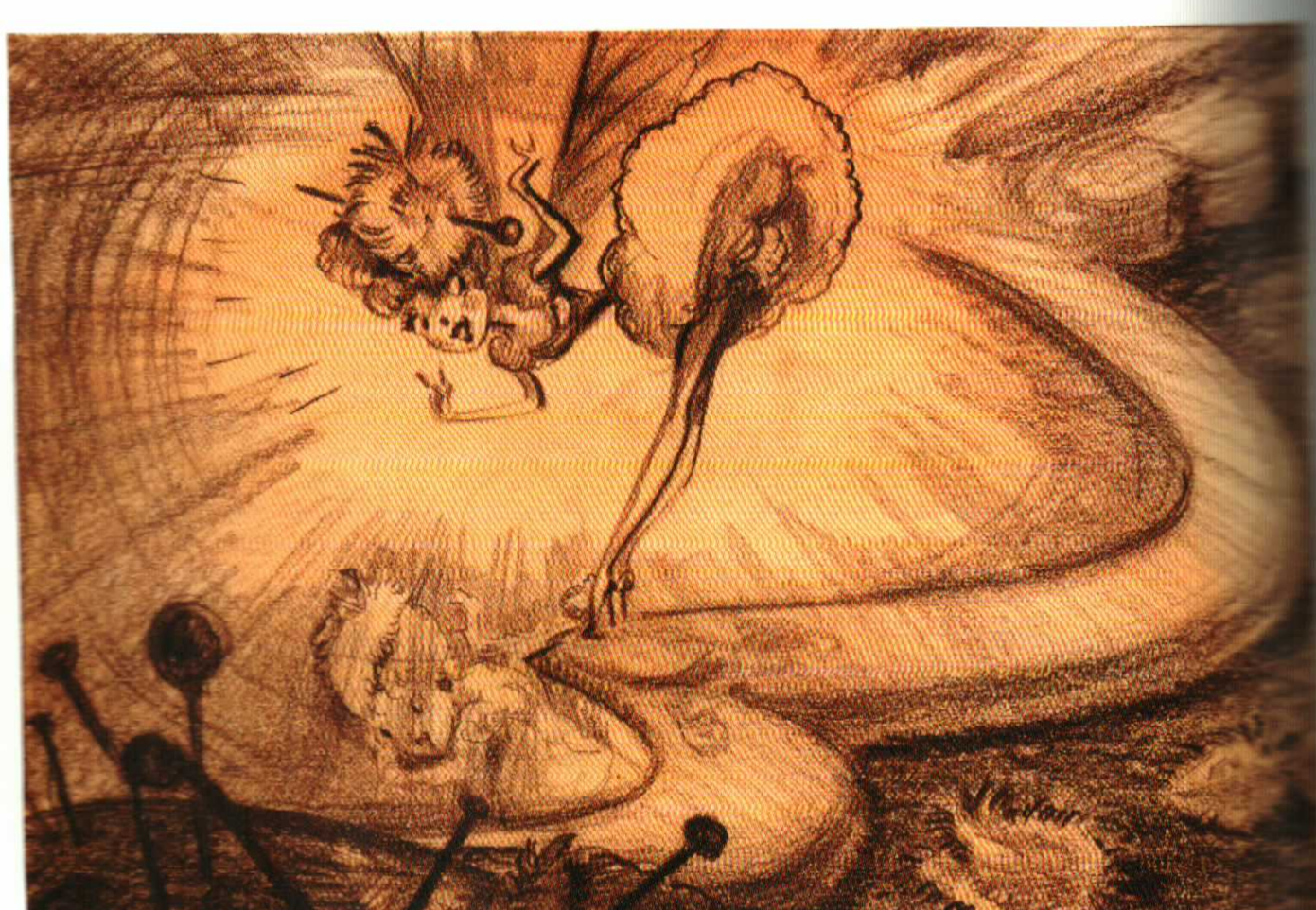
Costuming

Just as her features went through a series of iterations, Tinker Bell's attire underwent a multitude of alterations. Disney story artists initially drew on Barrie's writings in his research for this little imp's togs. "A common tinker fairy," Barrie wrote in the novelization of *Peter Pan*, ". . . a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage. She was slightly inclined to embonpoint."

To design the costume of this little pixie, haute couture fashions of the day were considered, with each concept reflecting a wide range of complex styles and tendencies. Tinker Bell's wide-eyed innocence was reflected in a wardrobe comprised of floral elements. Her vanity manifested itself in accessories and trims rivaling the runways of Paris and Milan. And her dainty allurements were displayed in a delicate dancer's ensemble, permitting a full view of her tiny form.

Bob Carr, a studio story man, proposed some early ideas on Tinker Bell's costume: "I would have her change on every suitable occasion, each change more stunning than the one before." It seems Carr had overheard an audience member comment, "Characters in cartoons never seem to change their clothes." This idea carried on through several early drafts of the script. "Tinker Bell can change clothes more times than any flesh-film star ever dreamed of—and her gowns will be more stunning, more original. An evening dress at the fairy Ball, sportswear at the picnic, daring beach outfit at the lagoon, etc." Ultimately, in the interest of time, costs, and character identity, this idea was set aside.





"It was a girl named Tinker Bell, exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage."

—J. M. Barrie, *Peter Pan*

PAGE, TOP:
ory sketch of
up a dainty
Studio artist.

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Fred Moore,
Tinker Bell's
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PAGE,
A feather-
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An early
of Fred
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FT: A flower
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"They dress exactly like flowers and change with the seasons."

—J. M. Barrie, *Peter Pan in Kensington Gardens*

Various explorations of fairy headdress ideas created by a Studio artist in the style of Fred Moore. To ensure fluidity between animated segments, Studio artists often studied and emulated each other's styles.

OPPOSITE PAGE: Explorations of Tink's feminine facets, by various Studio artists.

A Complex Blend

Throughout her many years of development, Tinker Bell's form changed with the prevailing faces and fashions of the day. Her brunet locks shifted to blond, then red, and back to blond again. Decorative elements ranged from delicate bells to antennae, and to stars. Each version of Tink's tiny form—from childish pixie, to feisty fairy, to sultry vixen—reflected various aspects of her personality and emotional range. She ultimately became an impish blend of woman and child, embodied within a complex construct reflecting a clever combination of the most basic of feminine emotions. With each incarnation of this imp, the Studio's story artists worked to visually encapsulate the essence of Tinker Bell's dynamic contrasts.

A Fairy's Nook

In order to devise a design for the home environment of Peter's pixie pal, Walt's artists turned to the text of *Peter and Wendy*, Barrie's narrative interpretation of the play. "There was one recess in the wall, no larger than a bird-cage, which was the private apartment of Tinker Bell. It could be shut off from the rest of the home by a tiny curtain, which Tink, who was most fastidious, always kept drawn when dressing or undressing. No woman, however large, could have had a more exquisite boudoir and bedchamber combined. The couch, as she always called it, was a genuine Queen Mab, with club legs; and she varied the bed-spreads according to what fruit-blossom was in season. Her mirror was a puss-in-boots, of which there are now only three, unchipped, known to the fairy dealers; the wash-stand was Pie-crust and reversible, the chest of drawers an authentic Charming the Sixth, and the carpet and rugs of the best (the early) period of Margery and Robin. There was a chandelier from Tiddlywinks for the look of the thing, but of course she lit the residence herself. Tink was very contemptuous of the rest of the house, as indeed was perhaps inevitable; and her chamber, though beautiful, looked rather conceited, having the appearance of a nose permanently turned up."

Taking her cue from Barrie's work, Dorothy Ann Blank composed a description of Tinker Bell's boudoir: "Recessed in the wall is Tinker Bell's private apartment, shut off by a tiny curtain, for Tink is fastidious. All the furniture is the best fairy antique variety. The bedspread is of fruit-blossoms. A crystal chandelier is hung merely for style, for of course Tink furnishes her own lighting."

Enlarged story sketch exploring Tinker Bell emerging from her niche.

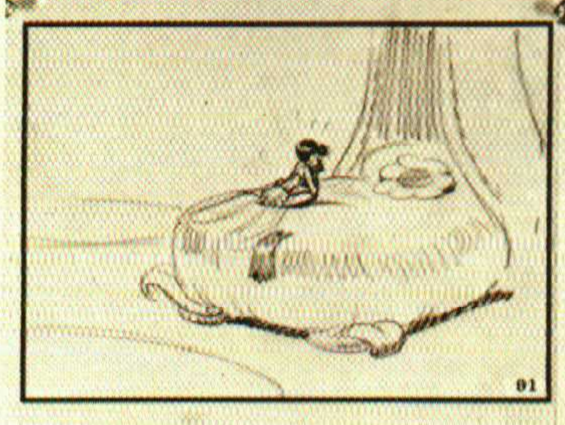
OPPOSITE PAGE:
An early storyboard sequence by a Studio artist from a 1941 scene written by Ed Penner and Tee (Thornton) Hee, within Tinker Bell's niche in the Lost Boys' tree house.

In June of 1941, story and development men Ed Penner and Tee (Thornton) Hee submitted a continuity draft of *Peter Pan* that added an element of sex appeal to the firefly's abode. Their suggestions for portraying Tinker Bell's little niche in the wall involved "Turkish shadow-plays with Tinker behind the gossamer curtain." And different still, Ted Sears, a senior writer at the Studio, described Tink's tiny apartment, which was carved into an alcove in the Lost Boys hideout, as an organic retreat for the jealous pixie. "Tink's apartment, curtained off by ornamental webs and furnished with a canopied bed, dressing table, and other items of miniature boudoir furniture [is] made of leaves, flowers, and shells." Ultimately, the decision was made not to include Tink's nook in the film.

OH TINK!

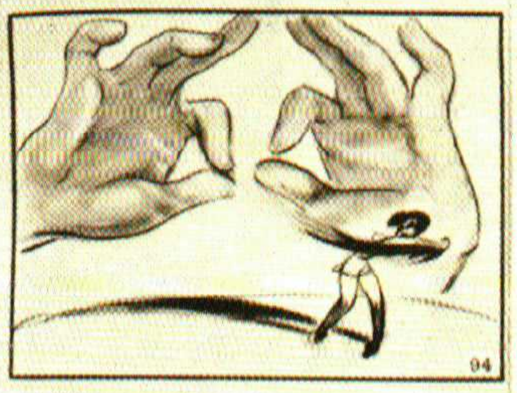
WON'T YOU COME TO THE PARTY —?

WE'RE HAVING SO MUCH FUN!

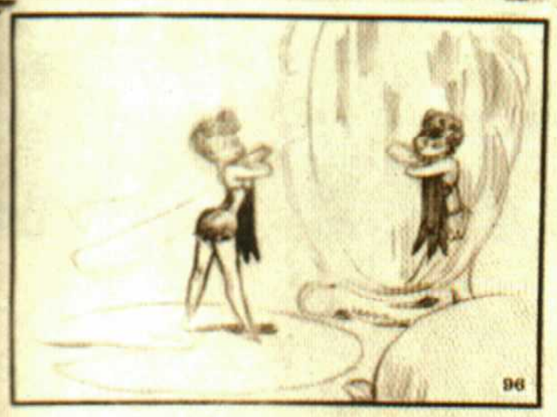


OH WHAT A PRETTY DRESS

WHY DON'T YOU WEAR IT?



I'M SURE PETER WOULD LIKE IT.



WHY YOU LOOK JUST LIKE A LITTLE QUEEN! THAT'S IT! YOU CAN BE QUEEN OF THE PARTY!

NOW HURRY AND GET DRESSED WHILE I TELL THE OTHERS —

WENDY (O.S.) PETER! BOYS! I HAVE A WONDERFUL IDEA

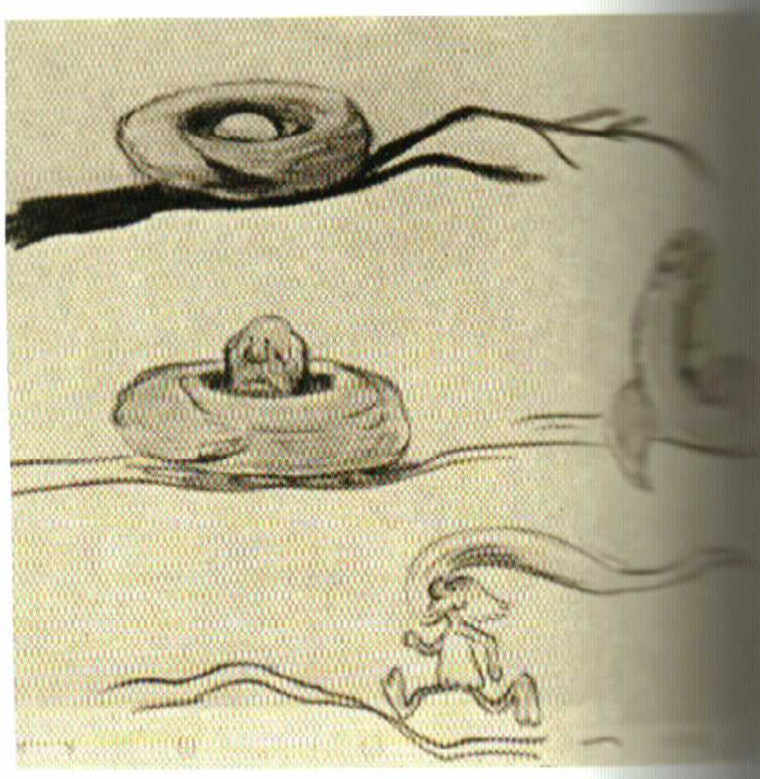
— LET'S HAVE A QUEEN OF THE PARTY!

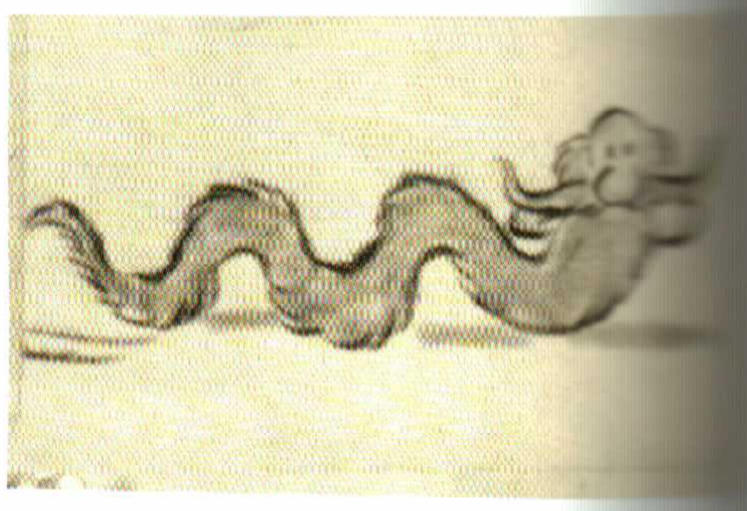
PETE - THAT'S A SWELL IDEA!
KIDS - YEAH! LET'S HAVE A QUEEN OF THE PARTY!

PETE QUIET MEN!

PETE/O.S.) - ALL HAIL —

— QUEEN WENDY!





A Pet Idea

With Barrie's books and play serving as seeds of inspiration in the fecund minds of the Disney artists, *Peter Pan* proved to be a large canvas ripe for exploration—although many of the story men's ideas never came to fruition. At one point in development, the writers toyed with the idea of giving Peter Pan's pal a sidekick of her own. Notes from an early treatment indicate: ". . . a small fairy lapdog which is usually around with her. Joe [Grant] has suggested we might use a little caterpillar character someone designed which looks exactly like a Pomeranian dog. It could curl up on Tink's lap, sit on her rose-leaf bedspread, etc., as a cute addition to Tink's little apartment in the Never Land household."

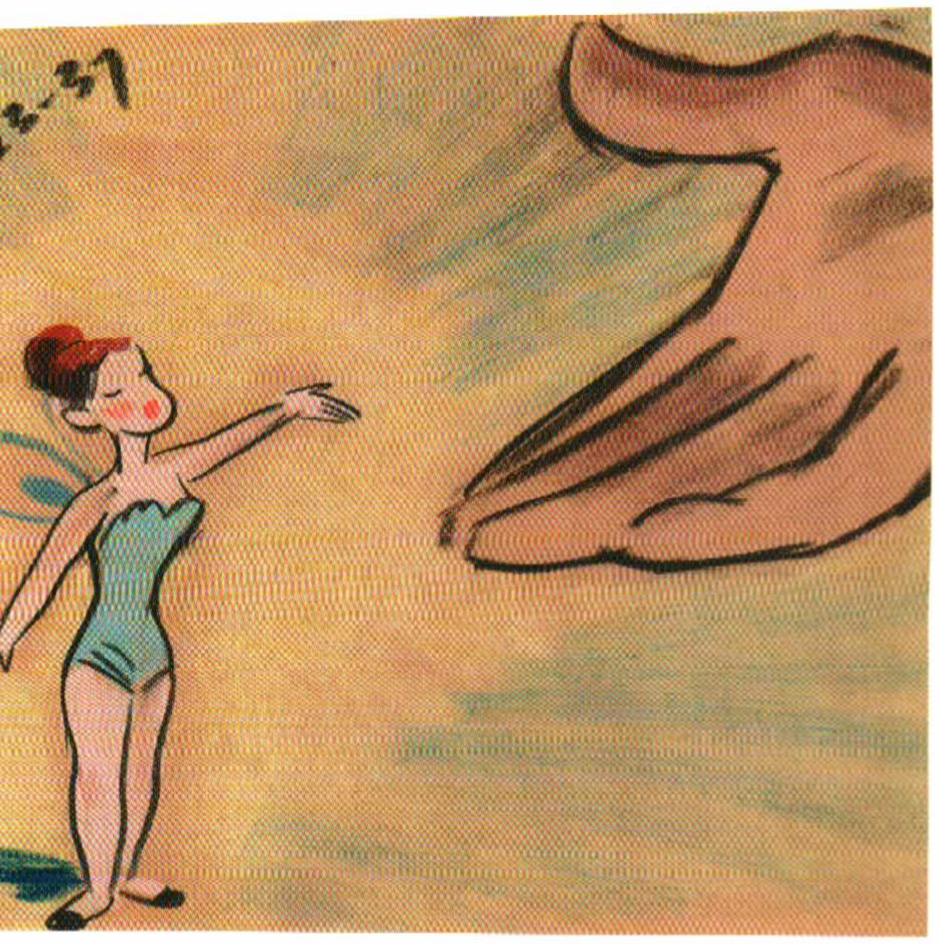
The pet caterpillar was intended to illustrate Tink's bursts of emotion. Additional treatment notes describe: "This pet, with a Pekinese expression, will be in her small overdecorated apartment at all times and will serve as a sort of watchdog to bark when anyone comes near the curtains. [Tink] goes into a tantrum and we see the cause of it. Her pet caterpillar, which looks like a miniature Pekinese, has been eating holes in the furniture (the furniture having been constructed of leaves)." Though the character represented a unique addition to the story, after several drafts, Tink's caterpillar was abandoned in an effort to focus fully on the little fairy's relationship with Peter.

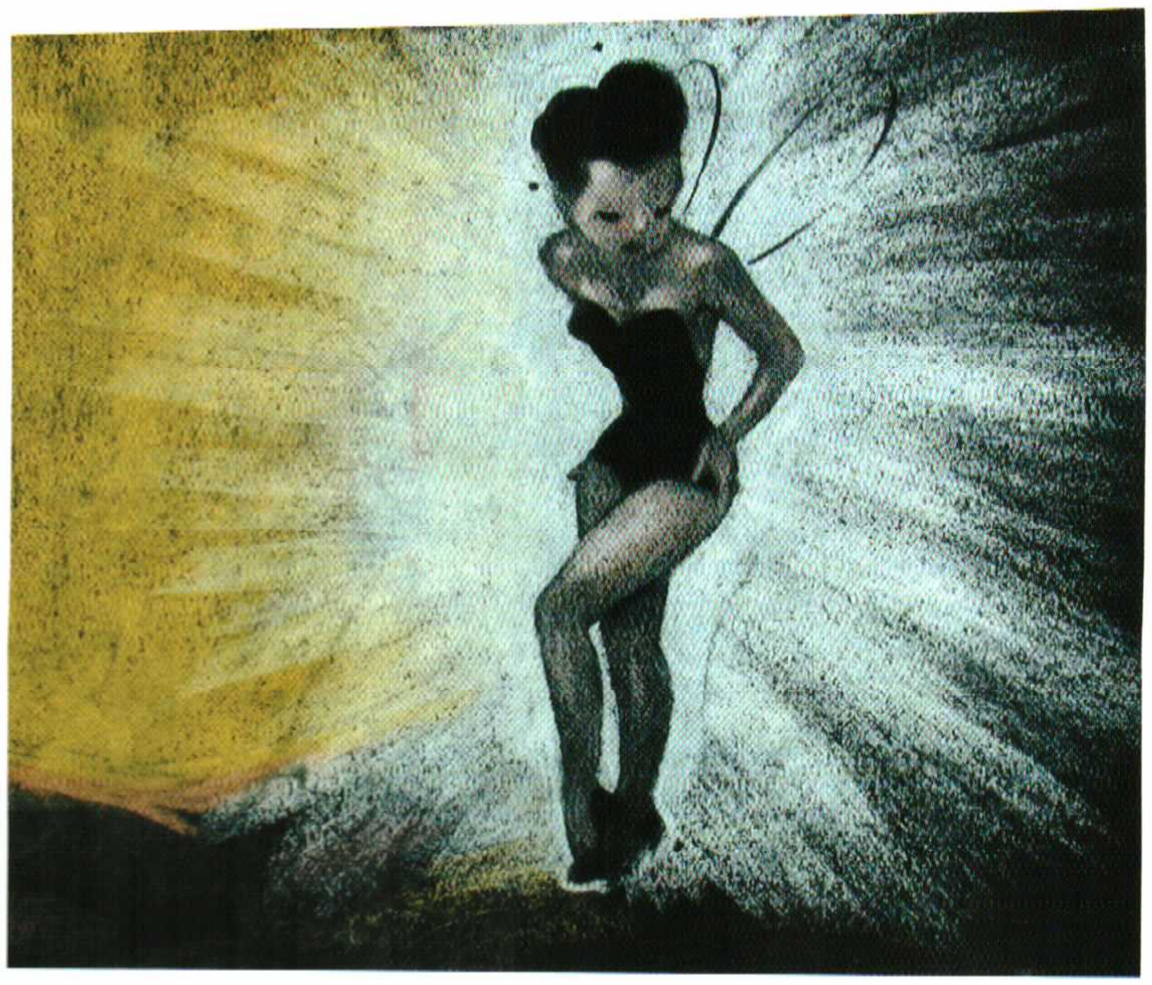
Pixie Dust and Magic

Another concept explored was Tink's pixie-dust pouch. An early story treatment noted, "She carries it in a bag like a dainty purse, perhaps sequined. It is a beautifully starry dust." It was also suggested that Tinker Bell would have a wand with which to bestow her enchanted essence. But despite these clever notions for magical fashion accessories, Walt's team eventually decided that Tink's pixie dust should simply be a part of who she is—the essence of her ever-present glow—though her wand is utilized later.

LEFT: Studio artists explored ideas for Tink's pet caterpillar dog, as an early story treatment declared: ". . . this would be a luxury dog—in direct contrast to big, good old Nana, the worker type. They would have little in common, but would be excellent foils for one another." This unusual animal later appeared in *Alice in Wonderland*.

RIGHT: A small, furry fairy creature was also explored as a sidekick for little Tinker Bell.





ever-present
eyed in these
ketches.
dio artists.

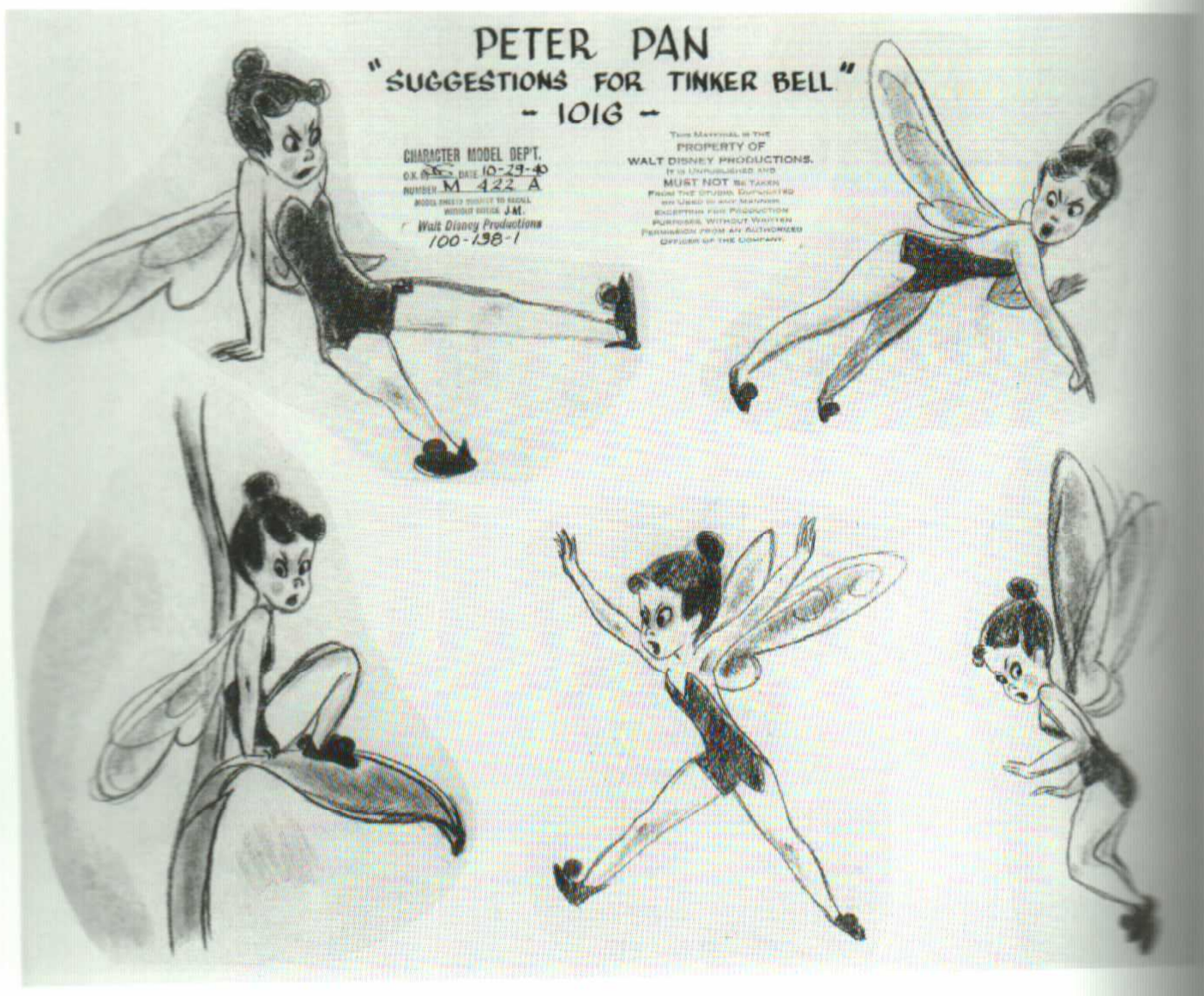
Since it would serve as a representation of her own special kind of magic, careful attention was paid to defining that ever-present glow. Story teams initially intended that the color of this tiny magical being change with her every mood. An outward emanation of her inward tone, Tink's ever-present light would shift from brilliant yellow, to rosy pink, to red-hot should her jealousy take a sudden turn. Vestiges of this concept remain in the final film—as Tink's aura varies periodically in reflection of intense emotions—but for the most part, she maintains a calm, golden glow.

While visual concepts were bandied about, aspects of Tink's character were also toyed with. In order to explain how Peter and Tink enter the Darling nursery so stealthily, the writers proposed that her magical powers could include the ability to step through glass. One preliminary story idea suggested, "Peter, being not a fairy and not a human, does not have this ability. This is a good way of establishing a difference between two important characters very quickly. Tink melts through the glass and then pulls at the catch till the window opens." Like the ideas for her pixie-dust pouch and her caterpillar companion, this idea, too, was eventually abandoned.

Preliminary Pixie

By 1939, agreements were reached with the Great Ormond Street Hospital, and the development process on *Peter Pan* shifted into preproduction. Working within the Character Model Department, character designer and story sketch artist John "Jack" P. Miller had explored preliminary design ideas on the cast of *Peter Pan*. His style defined the menacing qualities of Hook, the boyish charms of Peter Pan, and the pixicish moxie of Tinker Bell.

Miller drafted suggestions for a stocky, knot-topped, redheaded pixie with a slight tunic and pom-pom trimmed slippers; it seemed that by 1940, Tinker Bell had found a form. Model sheets were created and maquettes were sculpted for this pint-sized pixie as well as Peter and the other characters of Never Land.



John "Jack" Miller

Character designer on *Pinocchio*, *Fantasia*, and *Dumbo*, and a story sketch artist through early drafts of *Peter Pan*, Jack Miller was one of the first members of the Studio's Character Model Department. Miller's most notable work was the "Baby Weems" segment of *The Reluctant Dragon*. His brilliant story sketches comprised most of the picture's content, resulting in the first "restrictive-animation" picture, where a minimum amount of animation was needed to convey this memorable story. Miller was also included as one of the story artists on the Good Neighbor program, touring South America in the summer of 1941 with Walt Disney and a team of Studio personnel. Departing from the Studio and serving in the military during the war, Miller enjoyed a lengthy career as a popular children's book illustrator, most known for his memorable work with Golden Books.

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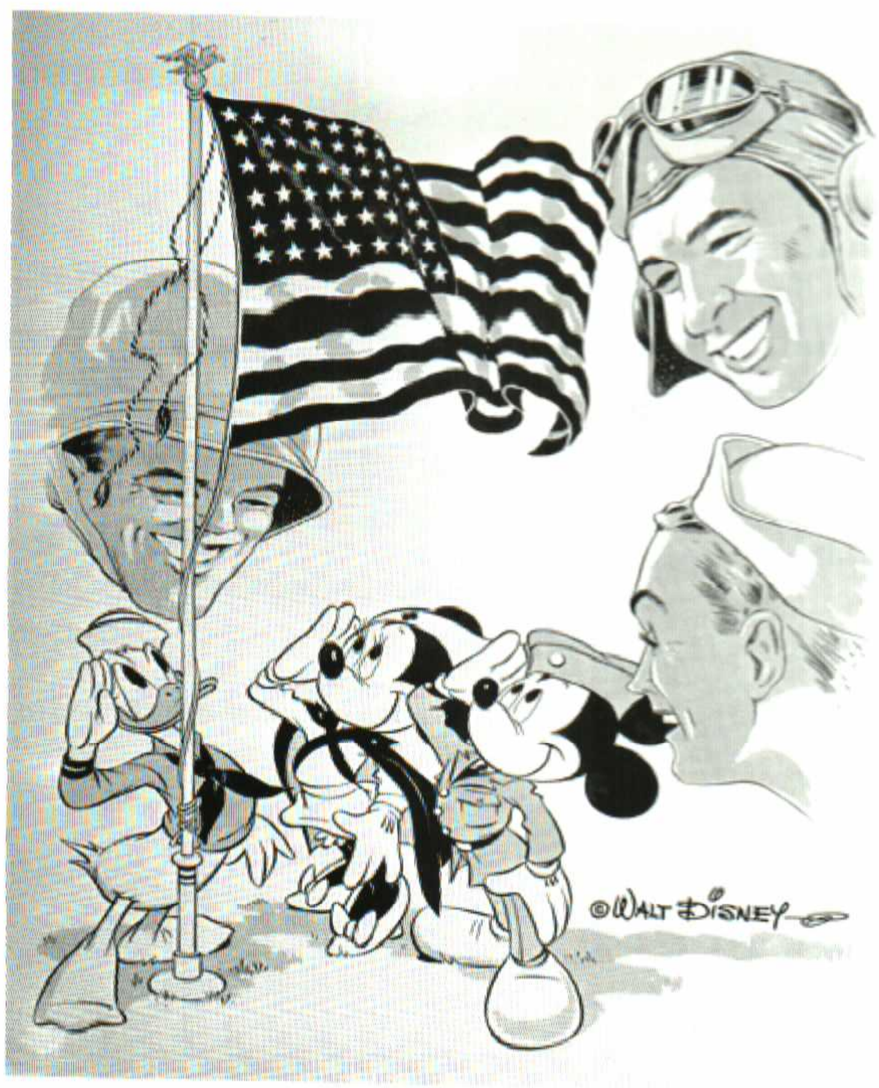

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Production Delays

Although it was intended to follow *Bambi* as the next full-length animated Disney feature, *Peter Pan* suffered numerous delays as the early 1940s brought ensuing financial hardships to the Studio. Walt Disney's musical milestone, *Fantasia*, was a bold step forward in animation, and while critically acclaimed for its cinematic departure, audiences did not respond with box office support. Production budgets grew tighter as the impending war in Europe froze overseas assets and dried up foreign box office receipts. In addition to foreign troubles, efforts were severely hampered back home as the 1941 artists' strike crippled the morale of the Studio. *The Reluctant Dragon*, an anthology of unrelated shorts set within a live-action, behind-the-scenes structure, was released in 1941, along with *Dumbo*. Both films met Walt's need for quick, inexpensive, and profitable productions to keep the Studio going.

In June of 1941, story men Ed Penner and Tee (Thorton) Hee sent a memo to Walt regarding a rumor afoot that he was considering shelving *Peter Pan*. "As there is no denying that under even the brightest of conditions this picture would fall in the expensive class, it is quite understandable that the present emergency calls for some such drastic measure. However, we would like to point out that dropping *Peter Pan* 'cold' would result in a considerable loss of money when it is picked up at some later date." Foreseeing the reality of change, Penner and Hee offered a plan to eliminate present expenses and to get the film "ready for a backlog for future production."

Unfortunately, later that year, the outbreak of World War II brought all prospective animated projects at the Studio

LEFT: Studio photo of Mary Blair at her desk working on "Baby Ballet," a proposed sequence for *Fantasia*, circa 1940.

RIGHT: Self-portrait of Mary Blair, watercolor and graphite, 1940.

to a halt, including *Peter Pan*. Story meetings continued, but by early 1942, with European royalties frozen and U.S. forces heading overseas, alternative sources of income were quickly sought. To keep the Studio alive, Walt and his artists began animating military training films for the war effort. While Donald Duck and the other characters of the Disney canon helped to win the war, the final form of Tinker Bell would have to wait several years before her Never Land adventures could continue.

Back Into Development

Late in 1945, with the war having ended and peace declared, Disney brought *Peter Pan* back into development. Struggling to regain financial footing after the war, the production inched along for four long years. Animation created for postwar audiences marked a shift in style and form as storytelling and even character portrayals took on a more efficient and direct approach. In returning to the drawing boards to define his little fairy, Disney decided that Tinker Bell should be less frilly than was originally suggested, and the focus was shifted to emphasize her feisty, independent attitude.

One of the most significant artists to aid in the creation of Disney's postwar animated feature films was Mary Blair. Her career at the Disney Studio began in 1940, when she contributed early storyboard work for *Dumbo* and did concept design for *Lady and the Tramp*. Mary's genius with color blossomed during her trip to South America as part of a small team of artists and story men on the Good Neighbor Mission. Identifying with her childlike sensibilities, Walt championed this quiet, unassuming woman's work, and thus, Mary's

Pan studies
aturing Mary
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conceptual designs came to define the palette and style for many of Disney's legendary animated films. Prolific in her work, Mary later branched out into theme park attractions (It's a Small World), advertising, murals, children's book illustrations, Broadway, and live-action films, as well as fine art.

Her distinctive color styling and joyful expressions proved inspirational for numerous Disney films in the late 1940s and 1950s, including *Alice in Wonderland*, *Cinderella*, and *Peter Pan*. "She did a lot of keen stuff," reflects Alice Davis, Mary's longtime friend. "Mary could put colors together that no one would think to combine and, when mixed within Mary's brush, they worked." Blair's extraordinary use of light inspired clashes of color to work in harmony, creating idyllic settings and whimsical character portrayals. Her conceptual work on *Peter Pan* defined the role of Tinker Bell as the ever-present wisp who darts along on Peter's adventures.

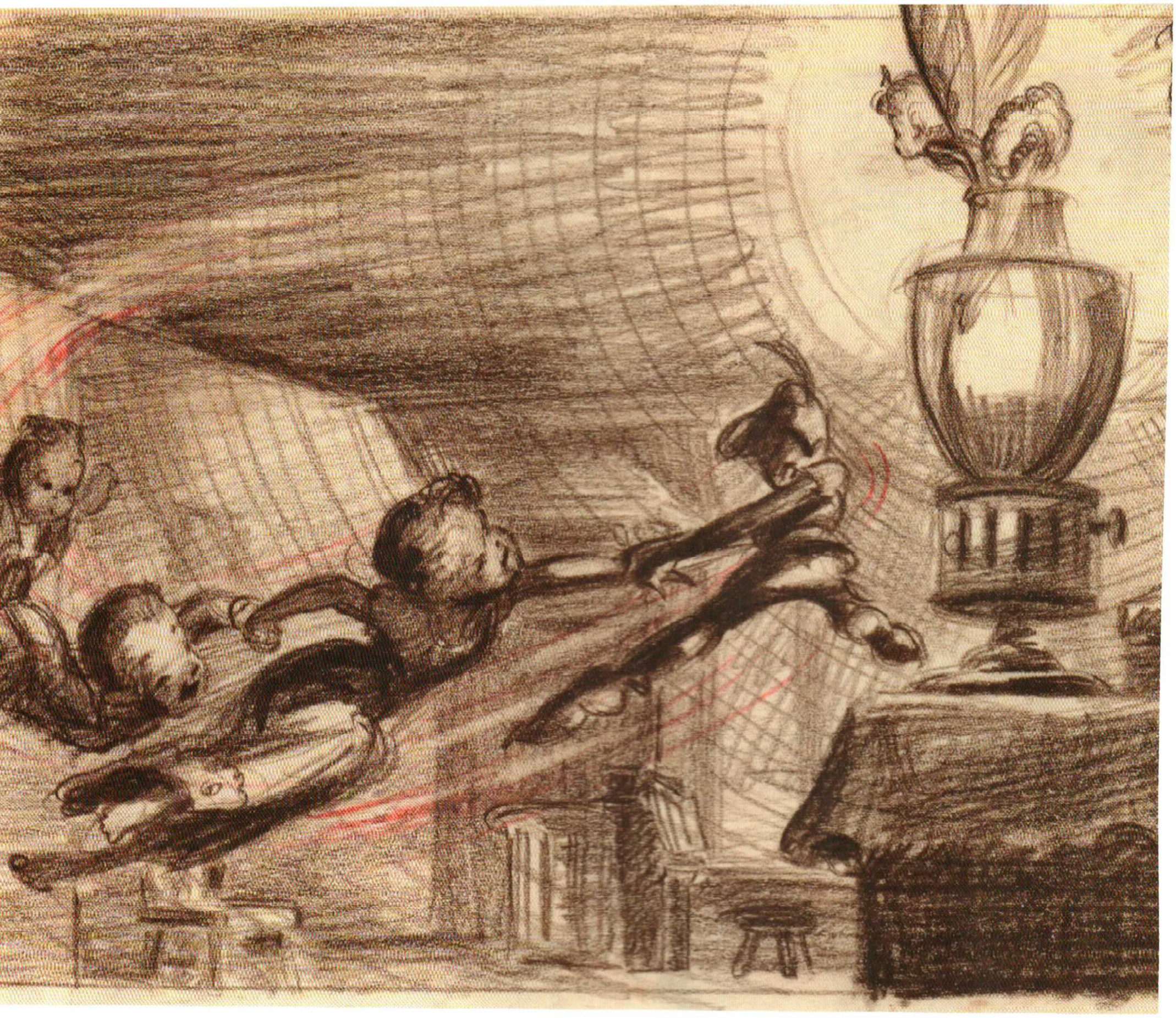
Storyboards Tell the Story

With a renewed postwar focus, the Walt Disney Studios ushered in one of its most fertile periods of animation production and creativity. By the mid-1940s, with many of the animated anthologies behind them, Walt Disney once again focused his teams on feature-length animated storytelling. "Cartoon features give us our biggest financial problems. They take a lot of manpower that could produce much more in other fields," said Disney. "Like most luxuries, however, there is solid value in the feature cartoon. While they're expensive, they are also prestige builders."

With several story concepts in full development, Disney decided to return to the proven-successful princess fairy-tale form for his first postwar feature-length animated film. The success of Walt Disney's release of *Cinderella*—featuring the wand-waving magic of the Fairy Godmother—paved the way for further animated feature films. By the late 1940s, Tinker Bell's adventures were once again under way as story development for Walt Disney's *Peter Pan* took on a more focused effort.

"I honestly feel the heart of our organization is the Story Department," reflected Walt Disney. Working with three teams of story men, Walt held regular meetings exploring various concepts and ideas through the storyboard process he had pioneered. On large boards lining the Story Department walls, Walt's artists pinned up quick-sketch concept pieces with basic caption text. This sequential previsualization, called a storyboard, allowed filmmakers to convey the order of action, explore narrative, discover and make changes to weak story spots, and define characterizations within each scene of the overall plot. This technique, which was conceived within the story meeting rooms of the Walt Disney Studios, is now a standard part of the filmmaking process and widely utilized by the animation and live-action filmmakers of today.

Utilizing artwork from the long history of development for *Peter Pan*, Walt and his story teams whittled and honed ideas as thumbnail sketches were added to and subtracted from the storyboards. Within this formative process, a number of personality dimensions and possible adventures were explored for little Tinker Bell.



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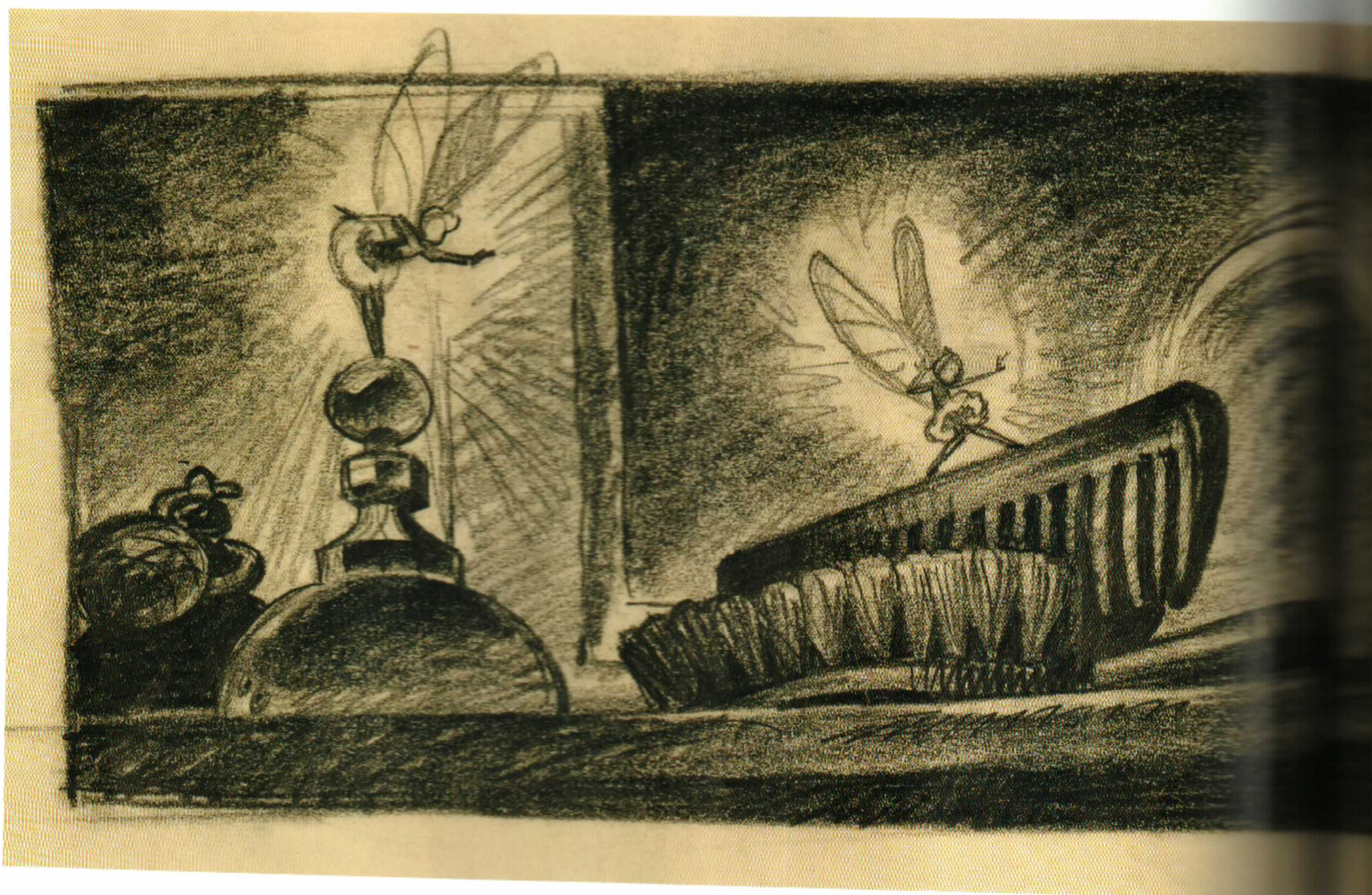
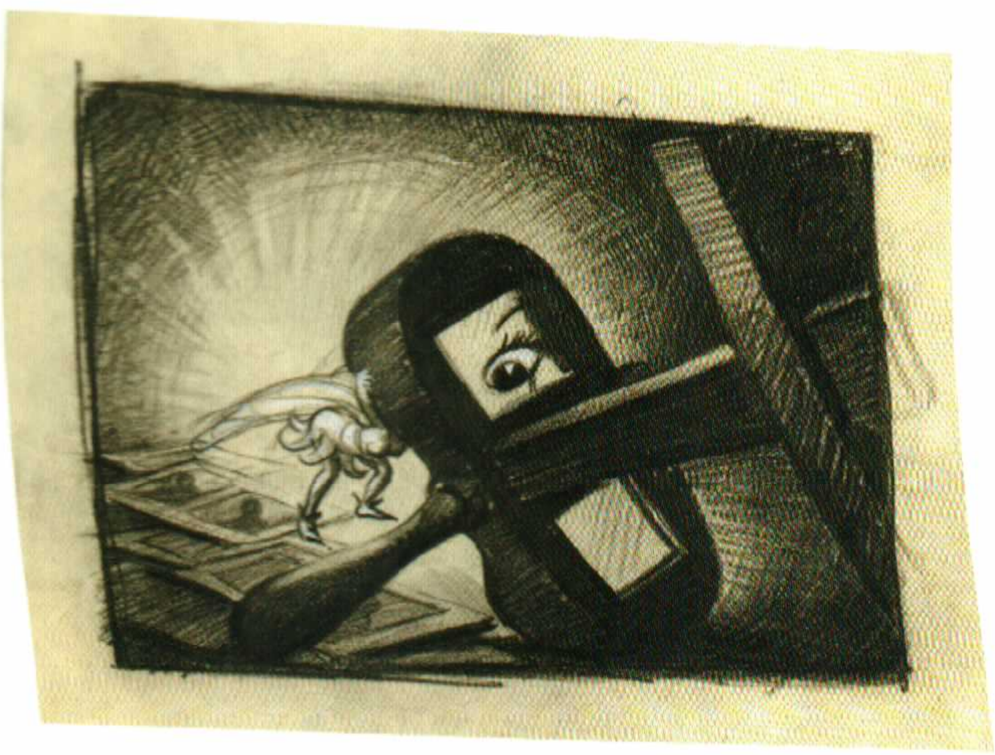
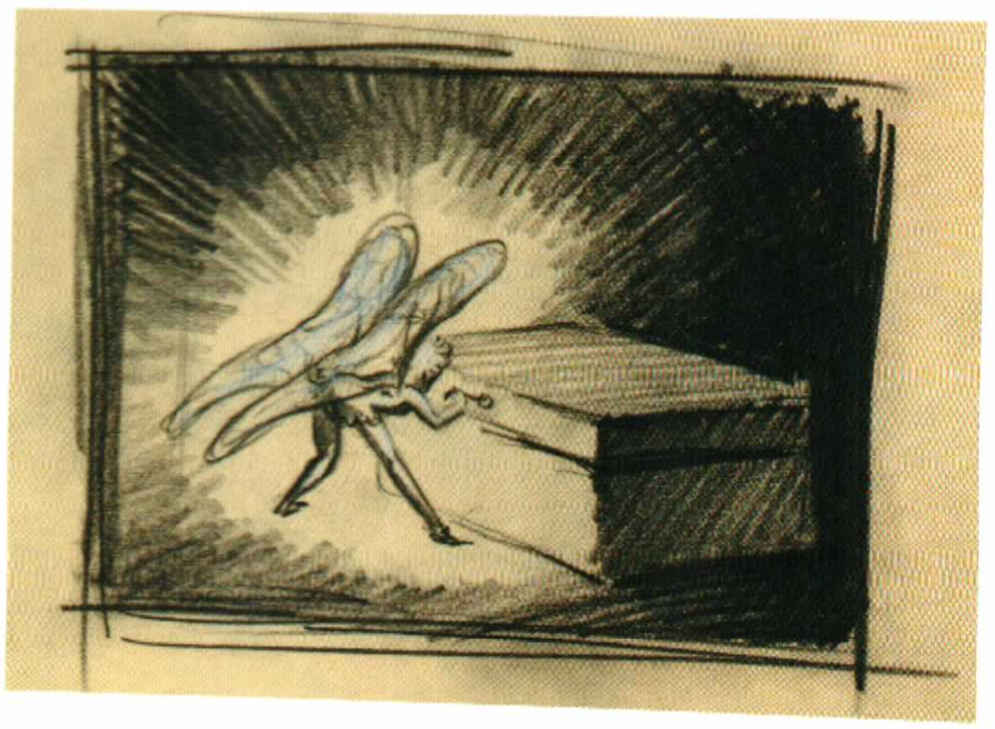


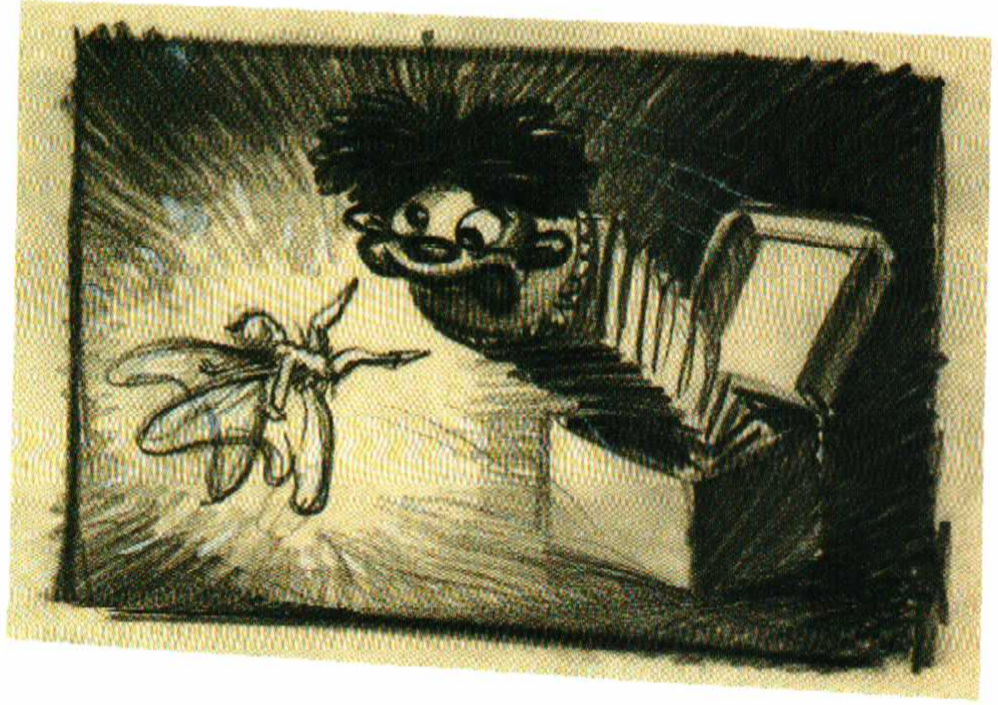


"Tink wasn't all bad . . . but on the other hand, sometimes she wasn't all good."

—J. M. Barrie,
Peter Pan

Tinker Bell's flight path across the dresser top of the Darling nursery is explored. Unknown Studio artists.





"... for no one can fly unless the fairy dust has been blown on him ..."

—J. M. Barrie, *Peter Pan*

An early story sketch by an unknown Studio artist.

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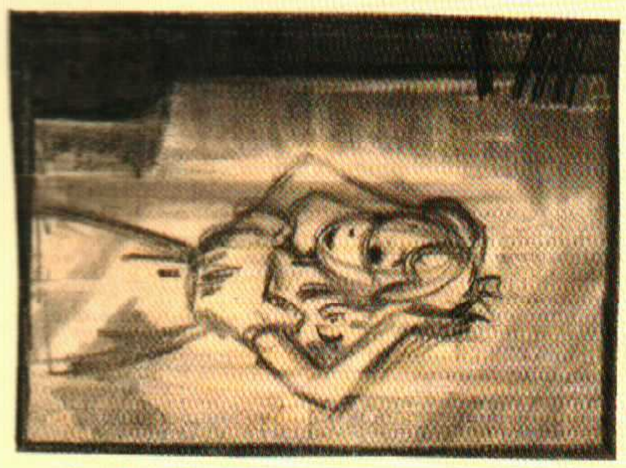

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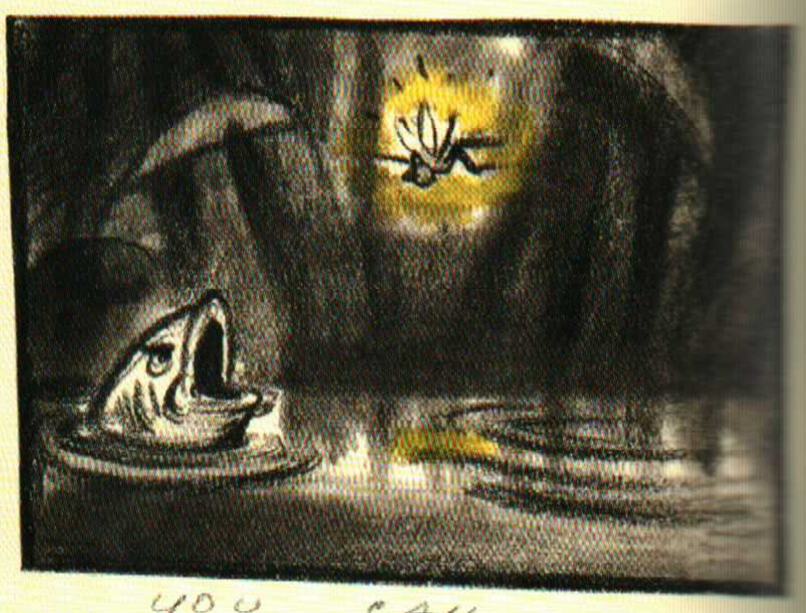

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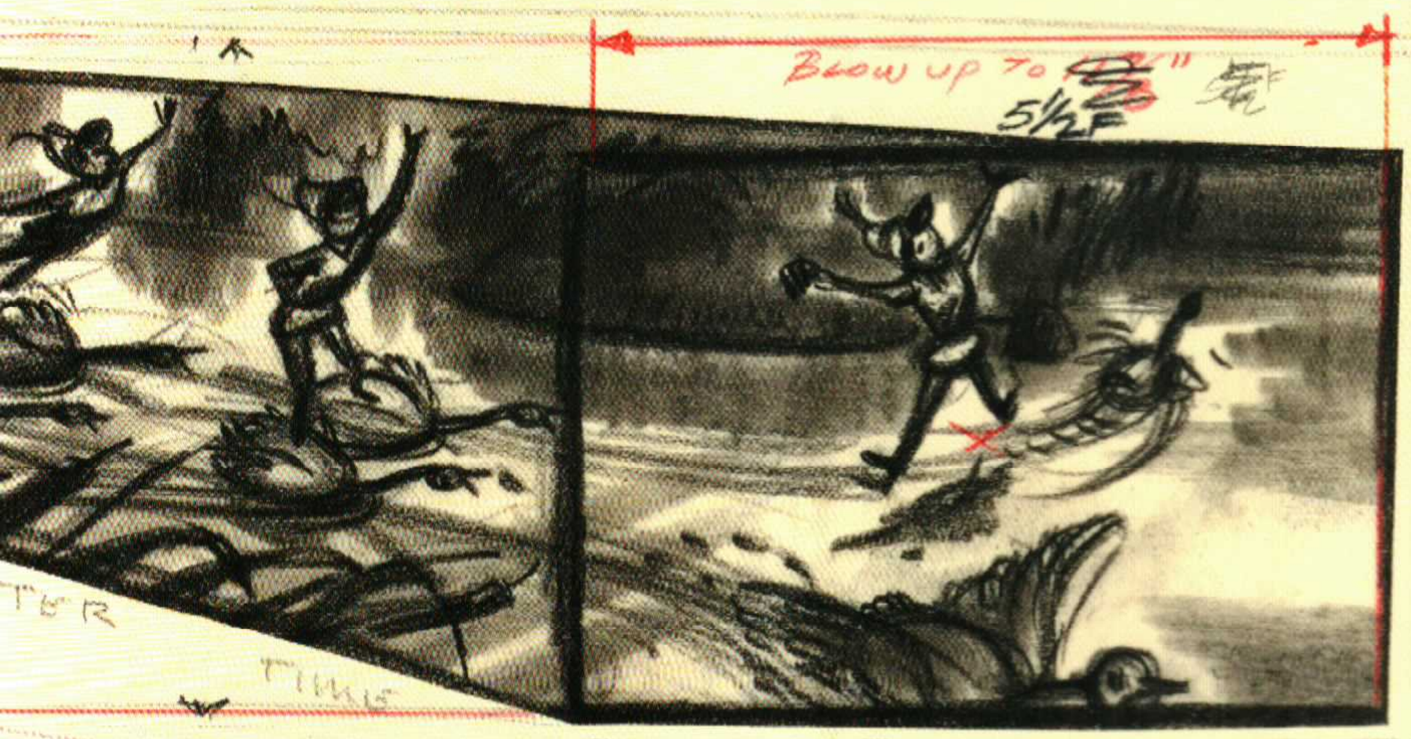

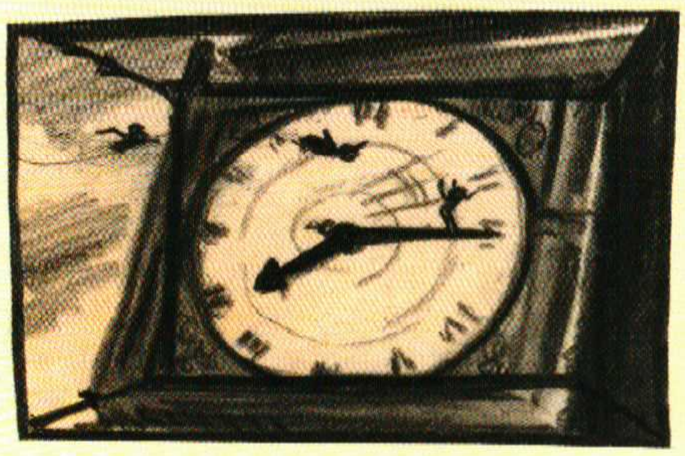

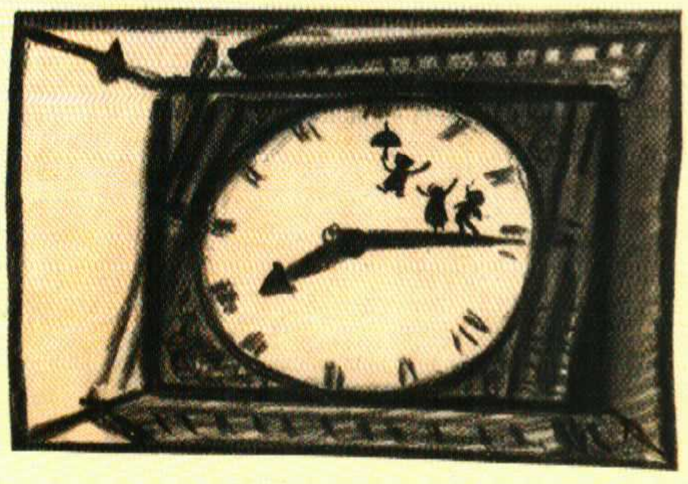

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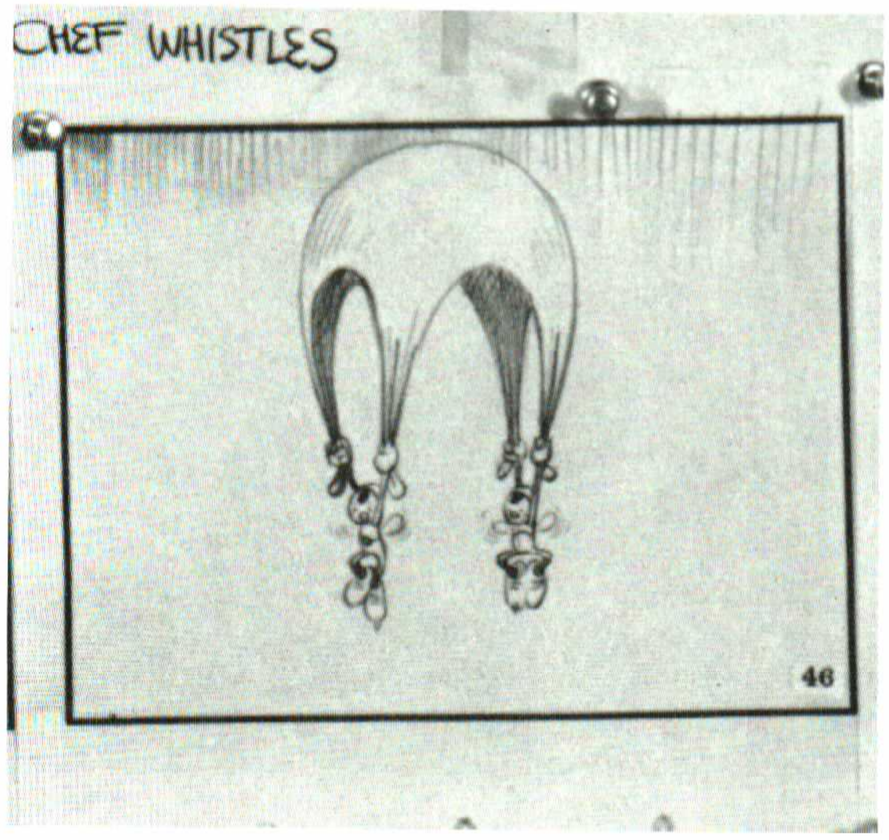
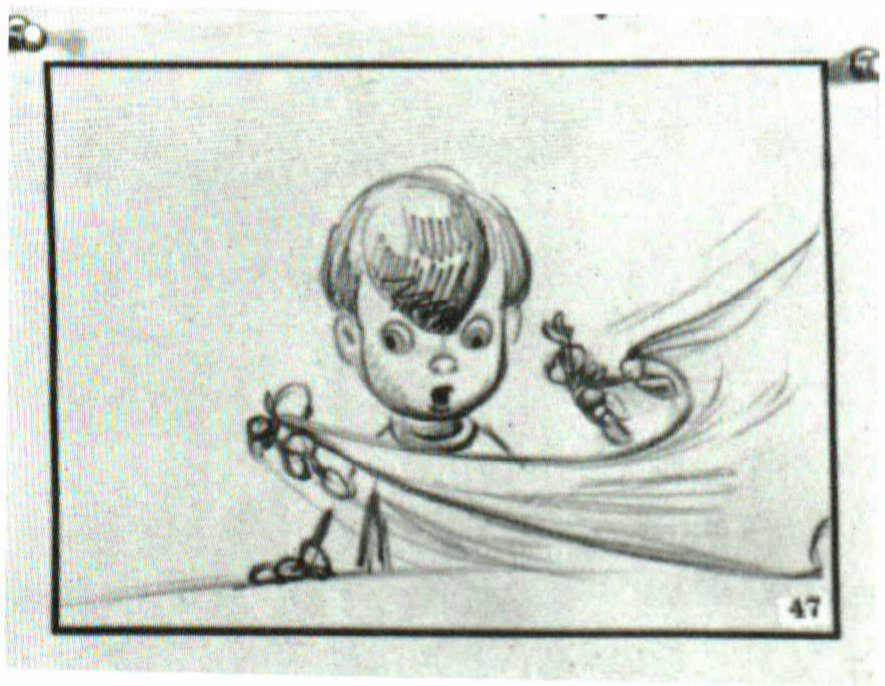
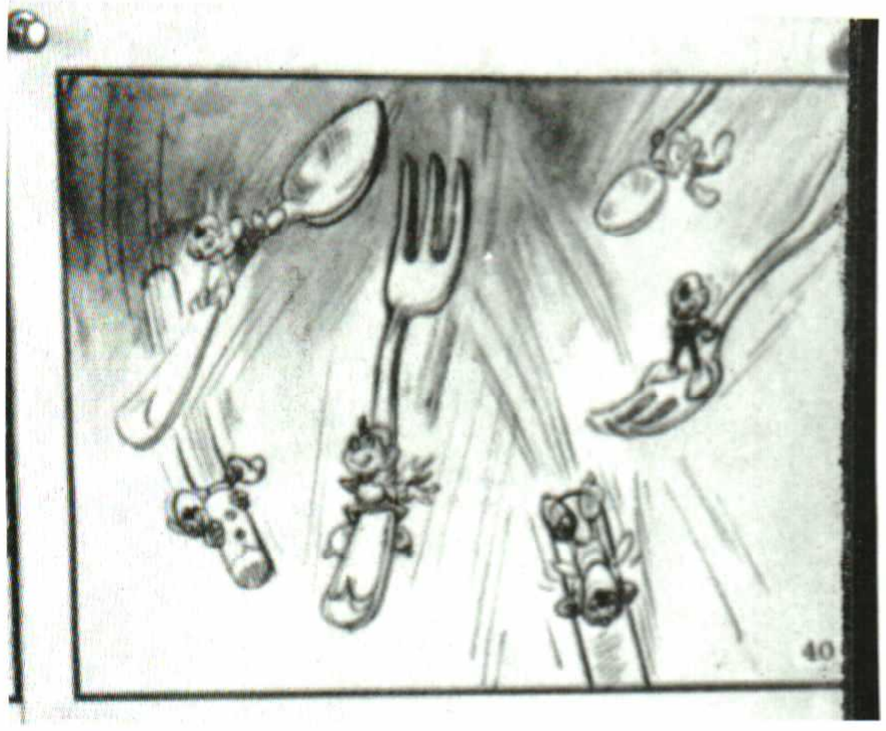






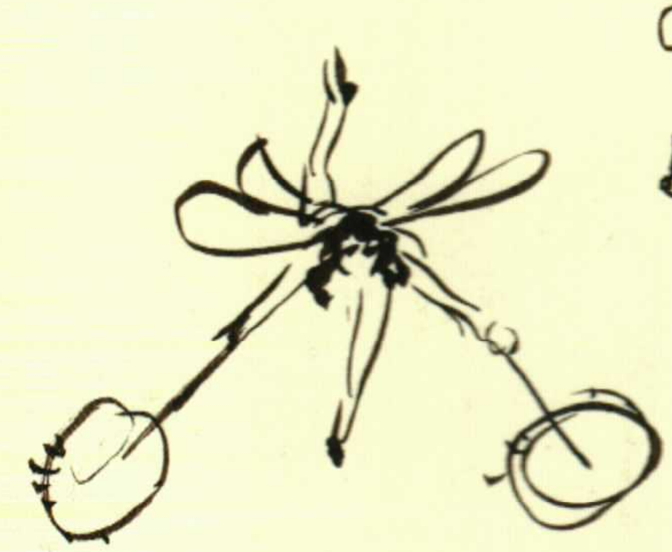
The Fairy Circle

Within Barrie's books and various versions of the stage play, the entire fairy community of Never Never Land was included. In a 1939 story meeting, Walt considered the possible role of the fairies: ". . . the little fairies should be mischievous. There are a lot of comedy possibilities. I think the fairies ought to wait on [Peter and the Lost Boys]. The fairies pick luscious things out of the trees to bring to them. The fairies are sort of servants. To ordinary kids, fairies are something they dream about; but down here, you clap your hands and fairies appear. It's just ideal."

In early drafts, story men such as Earl Hurd and Joe Grant debated opening the film with a much younger Peter Pan and his association with the fairies. In one version, Tinker Bell is elevated to the Queen of the Fairies and a very young Peter is brought to her palace. One such draft specified: "A beautiful jeweled miniature palace almost hidden among giant mushrooms and flowers. Two little elves dressed as courtiers spy the birds arriving with the baby. They sound trumpets and out from the palace rush elves, fairies, and lastly the fairy queen herself, Tinker Bell. After the excitement of examining the new arrival subsides, the first bird asks, 'What shall we do with him, your Majesty?' The Queen says, 'We'll feed him and raise him, and after he grows enough he will be our army and defend us against the pirates, Indians, and wolves, and we'll call him 'Peter Pan.'" Peter's life follows in a series of montages as he grows into boyhood, and an explanation into Peter's ability to fly is offered: "Lastly, at a big, important ceremony," the draft continued, "Peter is given the power to fly by the fairy queen [Tinker Bell]—a fairy secret that is jealously guarded and only bestowed on special favorites."

LEFT: An early story sketch sequence by a Studio artist, featuring various pixies as waiters setting the table for the Lost Boys.

OPPOSITE PAGE: Late 1930s explorations of fairy forms from Studio artist "Frenchy" de Tremaudan.



"FRENCHY"

FAIRY DANCES TO PETER PAN'S MUSIC

A delicate exploration of Wendy being crowned Queen of the Fairy Ball, possibly by Sylvia Holland.

In another variation, Tink more closely resembles Barrie's original intent; she is a common fairy who declares her love for Peter at the Fairy Circle. "Tinker Bell, prettiest and naughtiest of all fairies, sort of a Cinderella who mends the fairy pots and kettles," indicated the story notes, "has fallen madly in love with him. She announces that she will go with him. Peter Pan and Tinker Bell fly away together."

A later storyboard sequence depicts Peter and Wendy sneaking off to watch the Fairy Circle from a distance. This draft proposed that as Peter lulls the dancing sprites, "Tinker Bell, jealous of the other fairies nearness to Pan, performs a graceful solo-dance upon the pipes, lightly dodging the swiftly moving fingers of Peter's hands. The glow of light around her continually changes color with the various dance movements. At the climax of the music, Peter intentionally blows a blast that sends Tink tumbling into the outstretched petals of a nearby flower. She recovers her balance and scolds him severely."

While the possibilities of various fairy-play provided plenty of room for gags and antics, it also diluted the story line. Late in 1948, after a series of story meetings, Walt eliminated the notion of the Fairy Circle concept and focused exclusively on *Peter Pan*'s one and only fairy, Tinker Bell.

The fairies are exquisite dancers . . . they hold their great balls in the open air in what is called a fairy ring."

—J. M. Barrie, *Peter Pan in Kensington Gardens*

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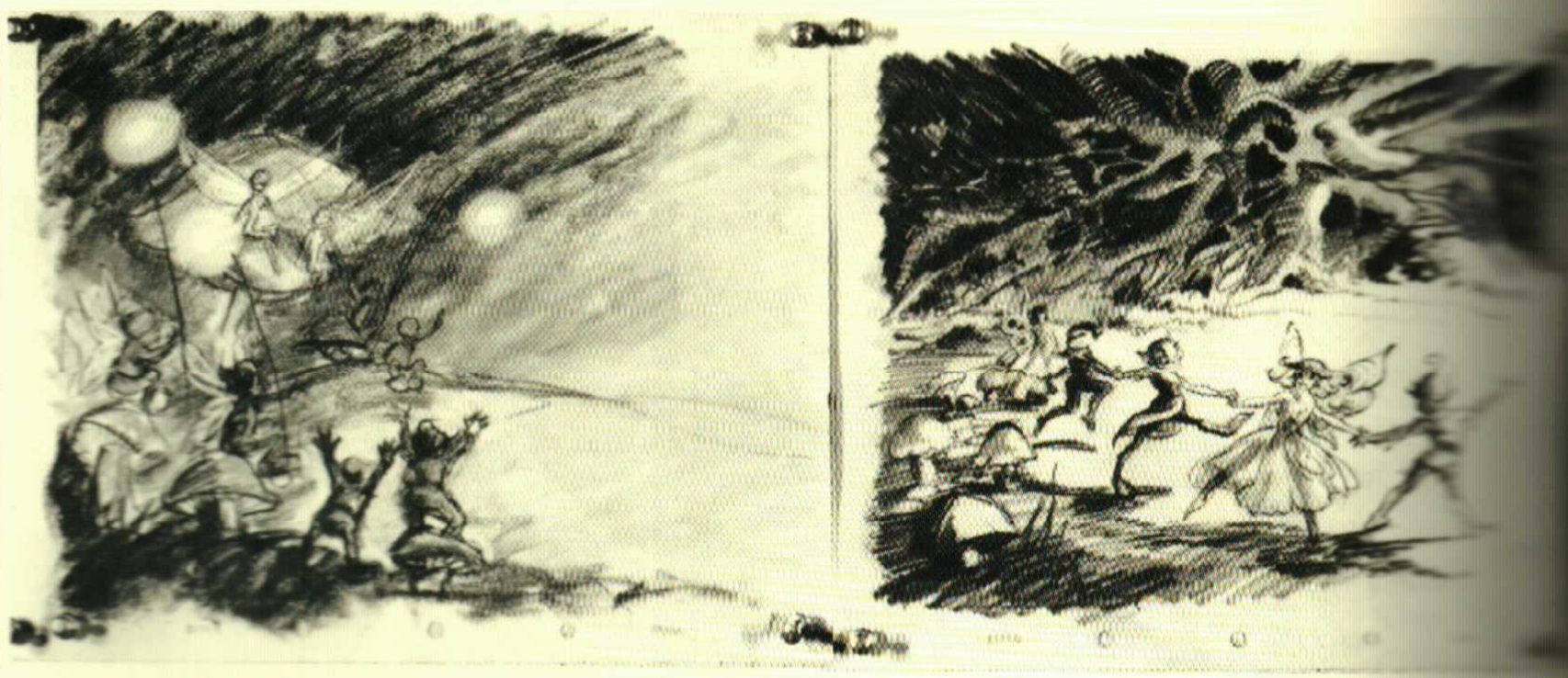
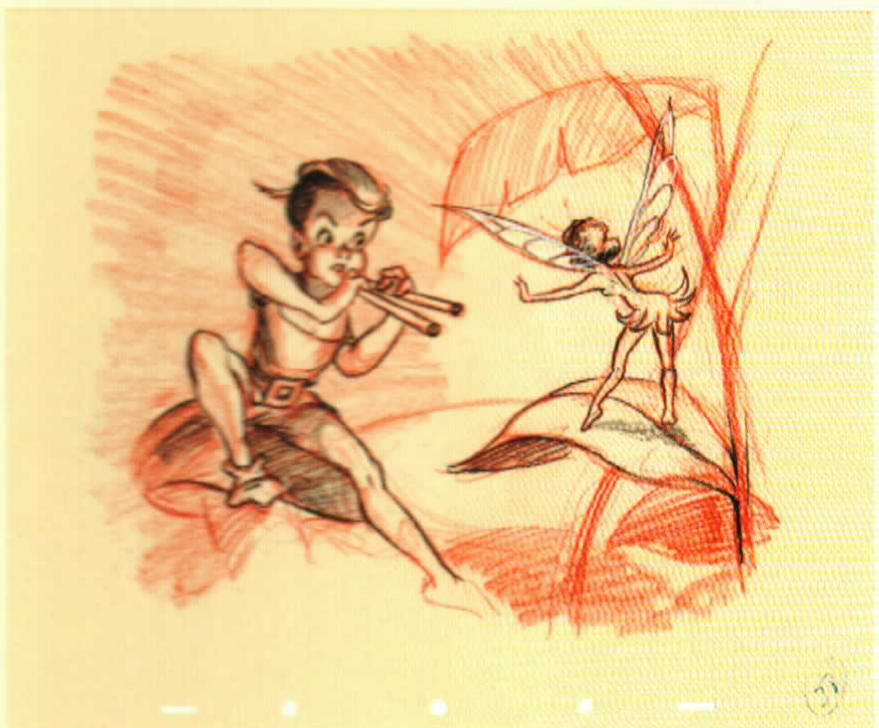
WENDY WHISPERS " IT'S WONDERFULL "





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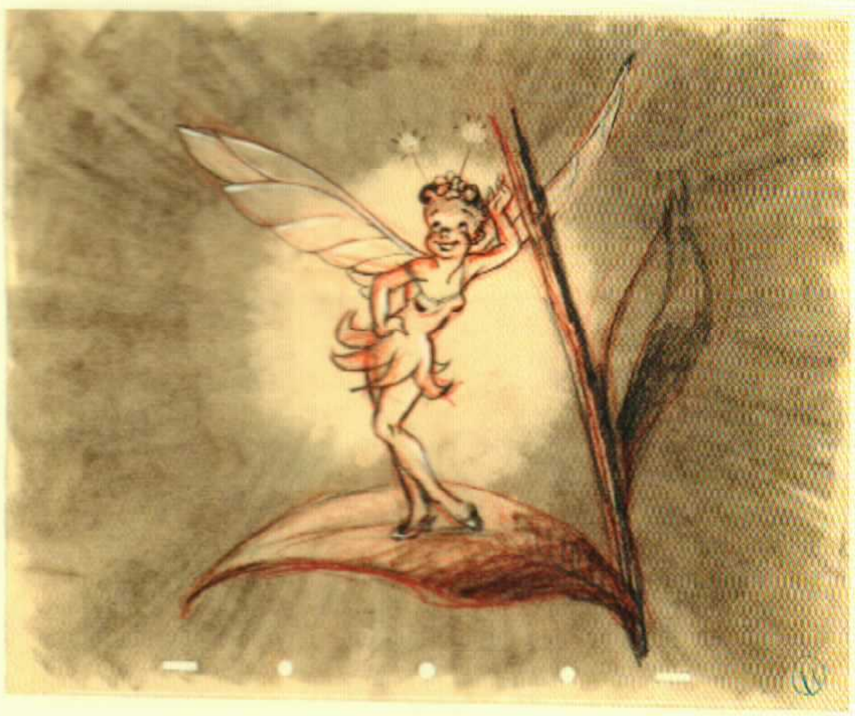

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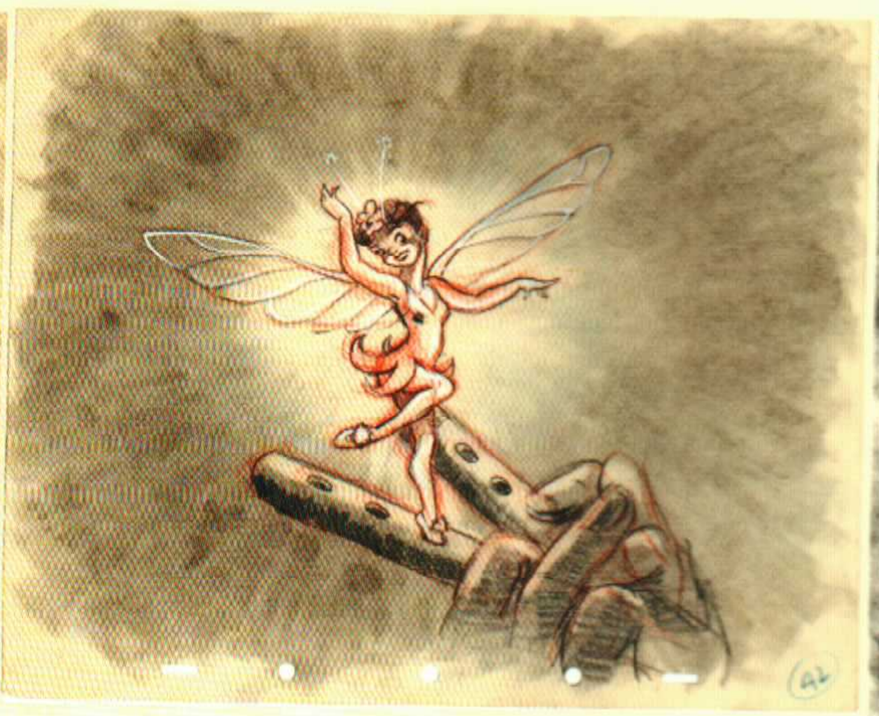

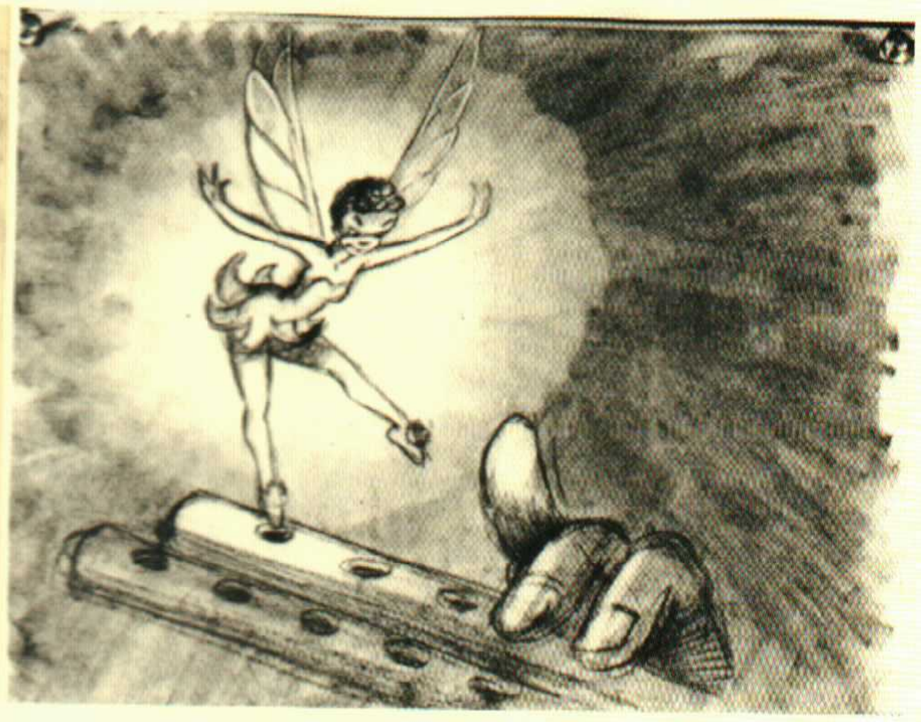

The Mermaids

Mystical, enchanting, and alluring, the mermaids of Never Land seemed the logical foils to stir up Tinker Bell's temper. Shapely, sizable sirens formed the right feminine contrast to tiny Tinker Bell's childish antics, providing ample sources of imaginative story possibilities.

In an early draft, the film opens in Never Land's Mermaid Lagoon. After arriving on the scene, Tinker Bell finds herself outnumbered and outsized by the taunting bevy of jealousy-provoking mermaids, and her temper is immediately ignited. Though exotic and entertaining, Disney felt this introduction might be too jarring for audiences and returned to J. M. Barrie's initial opening in the Darling nursery.

An additional scene was considered in an attempt to play up the jealousy factor with Tinker Bell and the mermaids. In the suggested sequence, Tink enters Mermaid Lagoon "surfboarding daintily on a baby flying fish, she wears a stunning beach outfit, and jeers at huge, clumsy Wendy." Battling the "waves," which are mere ripples for the others, but formidable breakers to her, Tinker Bell, "gets her beach costume wet. Disgusted and furious, she has one of her tantrums, angry and jealous of Wendy." It was an entertaining concept, but eventually abandoned as it ventured a bit off-story.

Very early in story development, Bianca Majolie explored a brief underwater sequence in which Tinker Bell leads Wendy and the boys on a fantastic adventure. Through the magic of pixie dust, they all transform into merpeople and explore a sunken shipwreck in the seas surrounding Never Land, while Tink plots to lure Wendy to her doom. But Walt and his artists decided that this magical sequence should be set aside, allowing the inhabitants of the lagoon to occupy the aquatic limelight.

AGE: A close-
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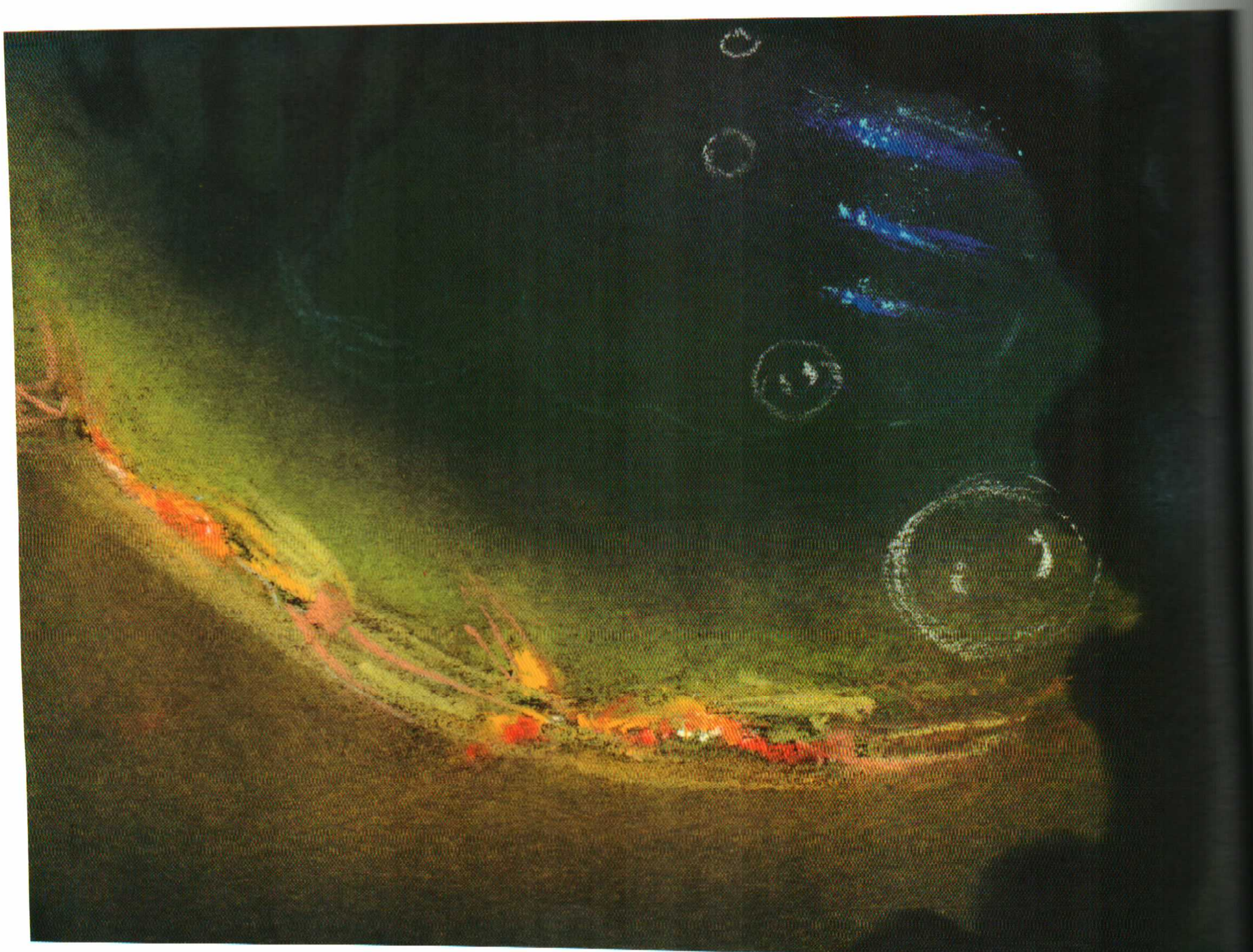
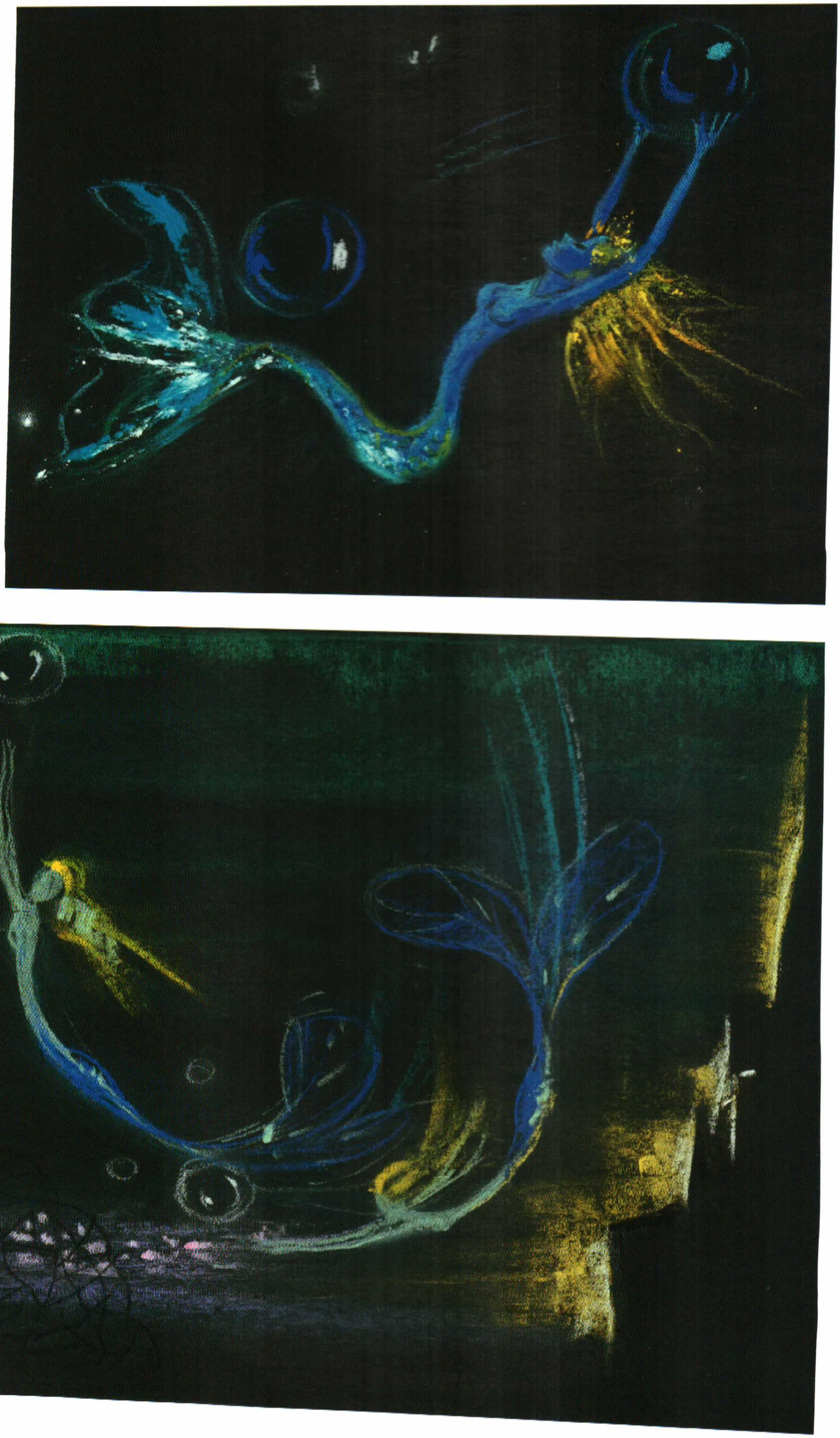
Story sketches drafted in pastel and chalk for a delicate underwater sequence boarded by Bianca Majolie.

PAGES 98–99: Story sketches convey Tinker Bell's efforts in saving the Darling children from a certain fate. Unknown Studio artist.



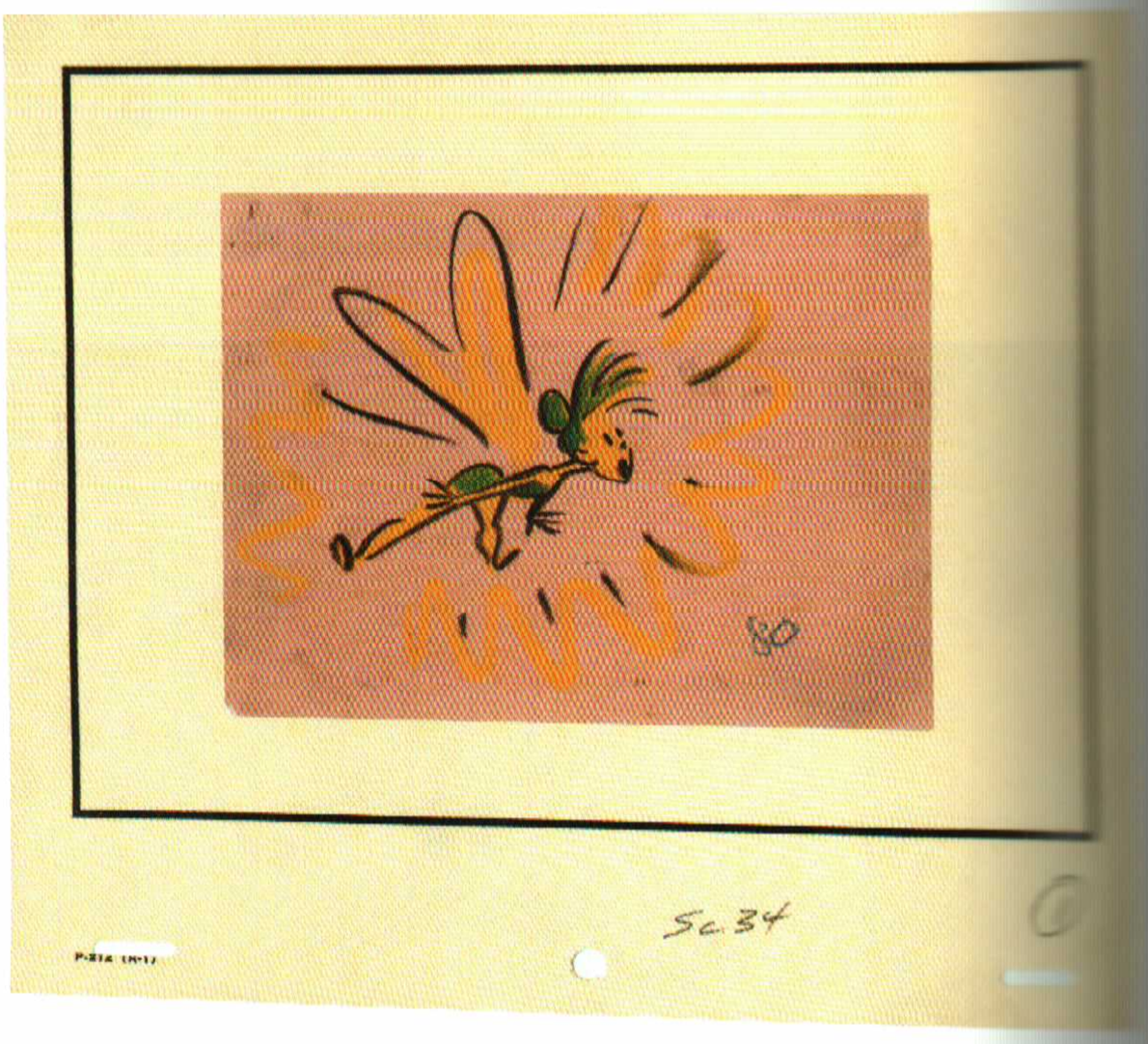


Tink to the Rescue

In order to counterbalance Tinker Bell's jealousy, which proves to be her greatest vulnerability, the story artists came up with various extraordinary acts of heroism that would allow Tinker Bell to redeem herself in the eyes of Peter, the Lost Boys, and the audience. In a 1939 treatment, the pirates capture the Lost Boys emerging from their hidden home in a tree root. The draft noted: "Tinker Bell then emerges. She takes in the situation at a glance. She is like a little burlesque dancer in a spotlight. She strips off her gauzy ballet skirt and is revealed in a cancan costume. She dances and the dumb pirates gawk at her and forget what they are doing." With her quick thinking and ultrafeminine fairy ways, Tink successfully frees the Lost Boys from Hook's clutches.

Early drafts also employed the original plot of the play, in which Tinker Bell drinks Peter's poisoned medicine. But in later story discussions, Walt decided to alter this scene, substituting the poison with a bomb disguised as a gift. This proved to be more conducive to the suspense of the moment, as Tinker Bell, who has discovered Hook's ploy to kill Peter, quickly streaks through the night to save him from certain disaster. By flying between Peter and the bomb, Tink sacrifices herself, and almost dies as a result. One early story draft indicated: "Tink's glowing light flickers and starts to fade. 'What's that?' says Peter. 'No —you're not going to die!' Gently he lays her down on her little bed. 'You can't die— the world needs you, Tink.' Then as she jingles softly, Peter insists —'Yes, it does. I'll prove it to you!'"

Following in the footsteps of Barrie's stage production, this preliminary script goes on to describe the fading of Tink's seemingly inexorable light: "In semidarkness the shadowy figure of Peter



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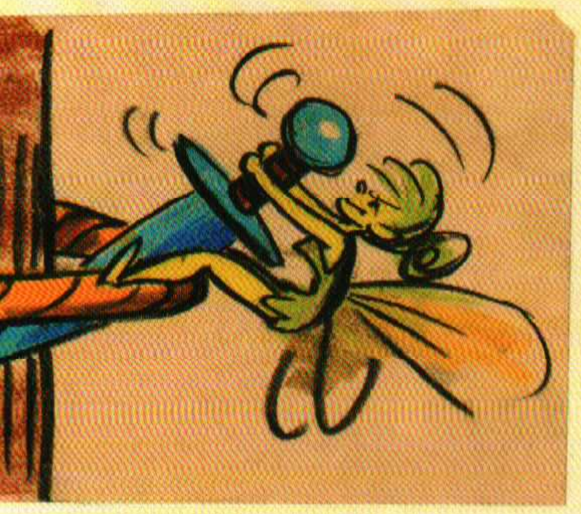

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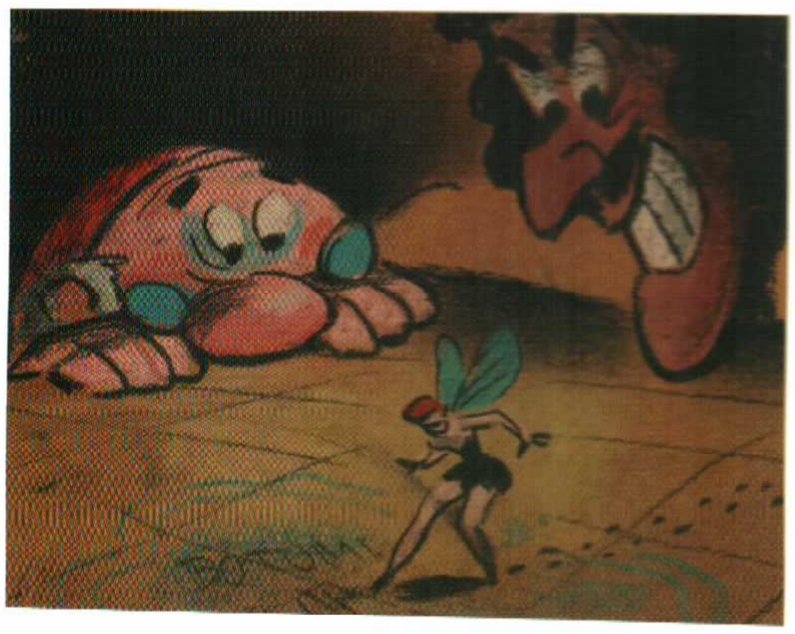
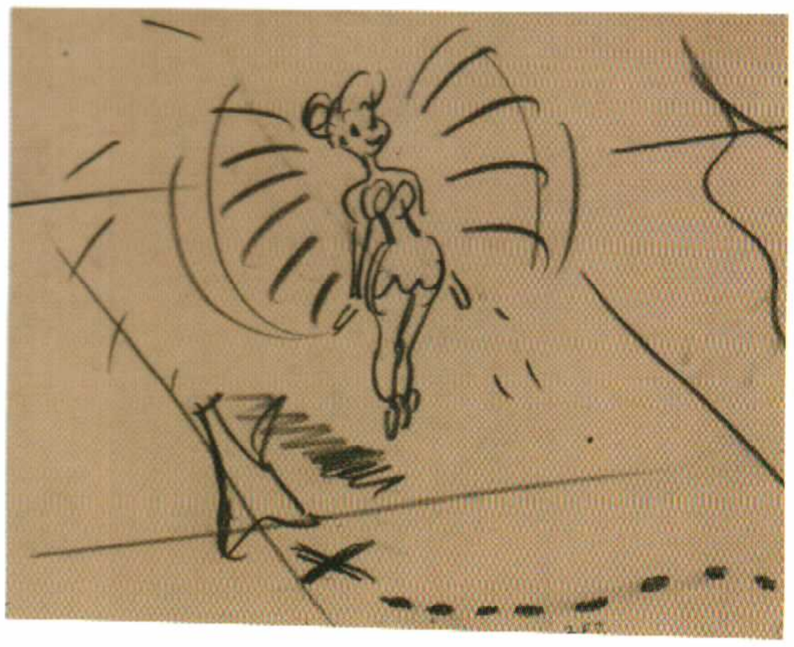
"Ah, Hangman's Tree . . . that's the entrance to his hiding place! Thank you my dear, you've been most helpful."

—Captain Hook, *Peter Pan* script

A feisty Tinker Bell takes on Captain Hook once she learns his evil plan to harm Peter. Unknown Studio artist.





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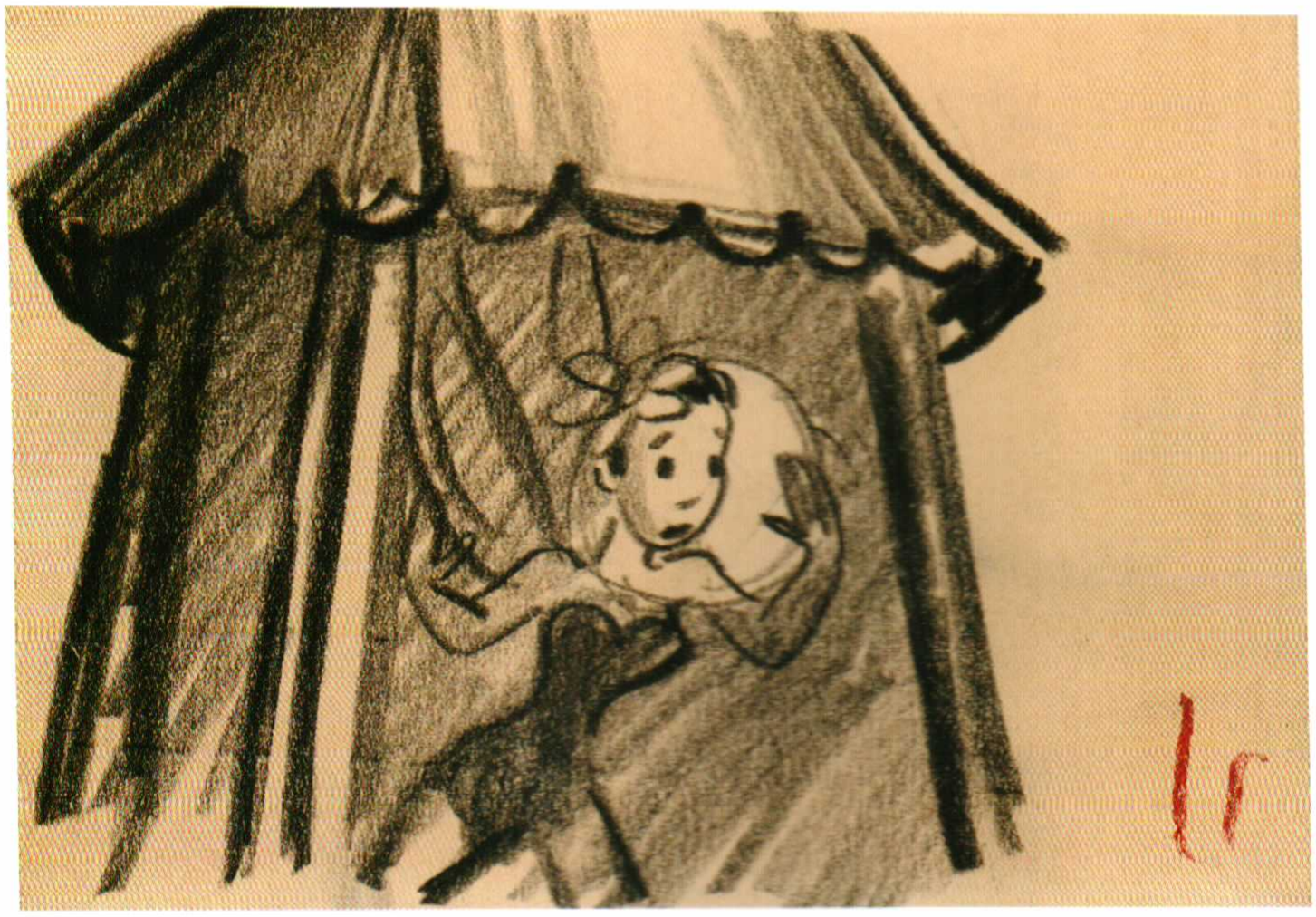

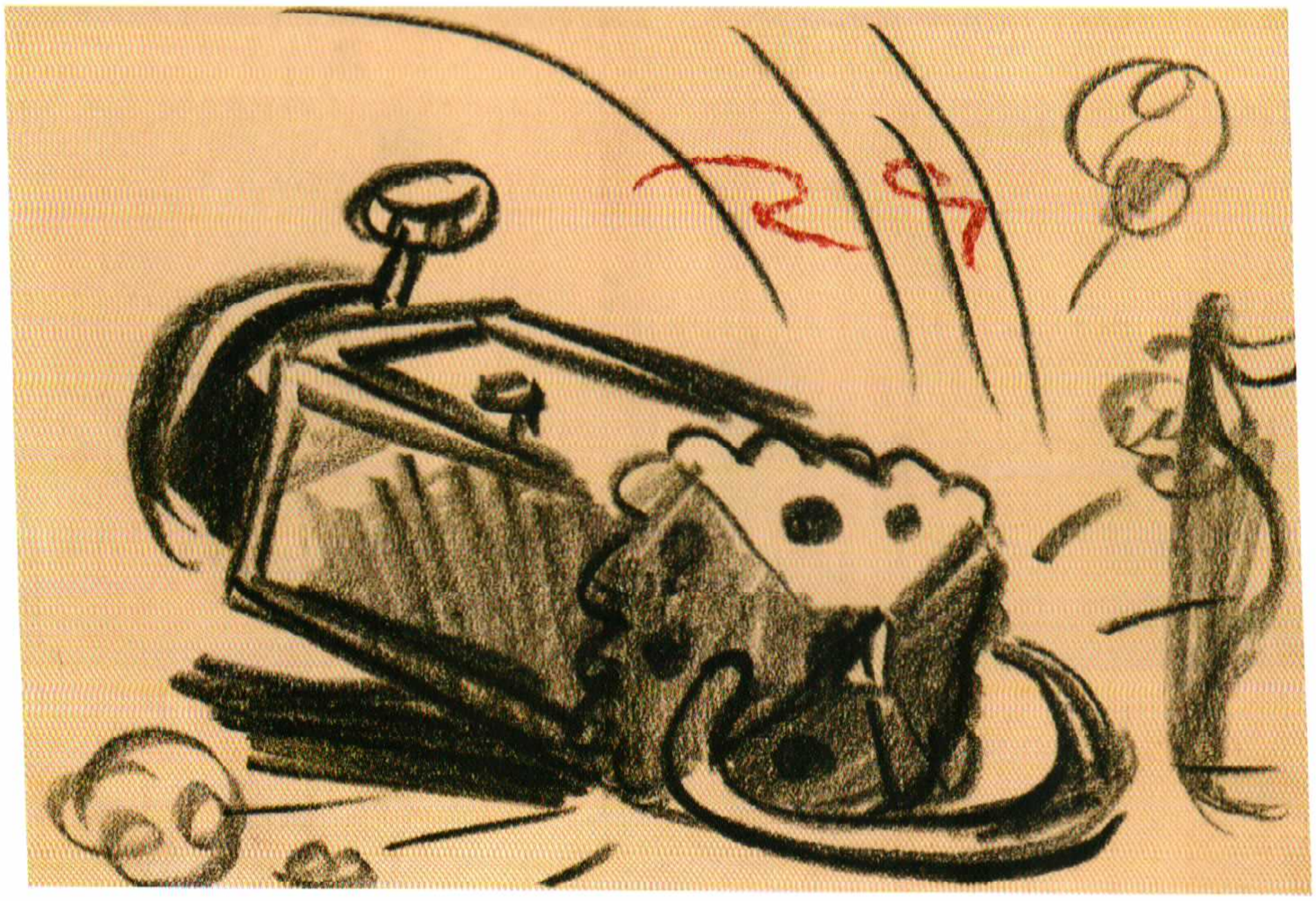

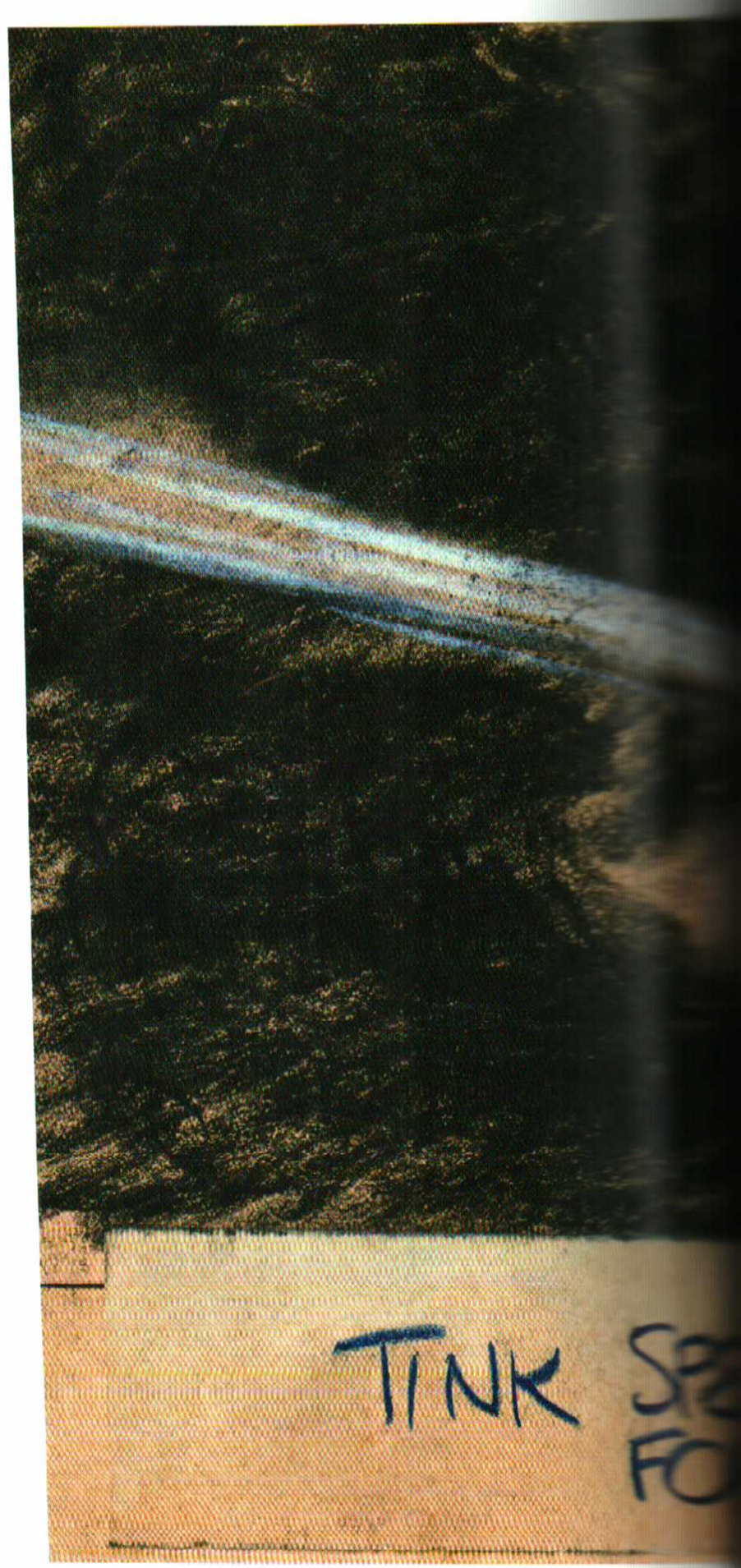

LEFT: Joe Rinaldi's three-
story sequence panels
illustrate a floral bedecked
Tinker Bell desperate to
escape from Captain Hook's
captivity to warn Peter.

BOTTOM: A Studio artist's
layout drawing follows
Tinker Bell's path through
the forest to save Peter.

: A pastel story
Tinker Bell
a spider's
erately trying to
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A Studio
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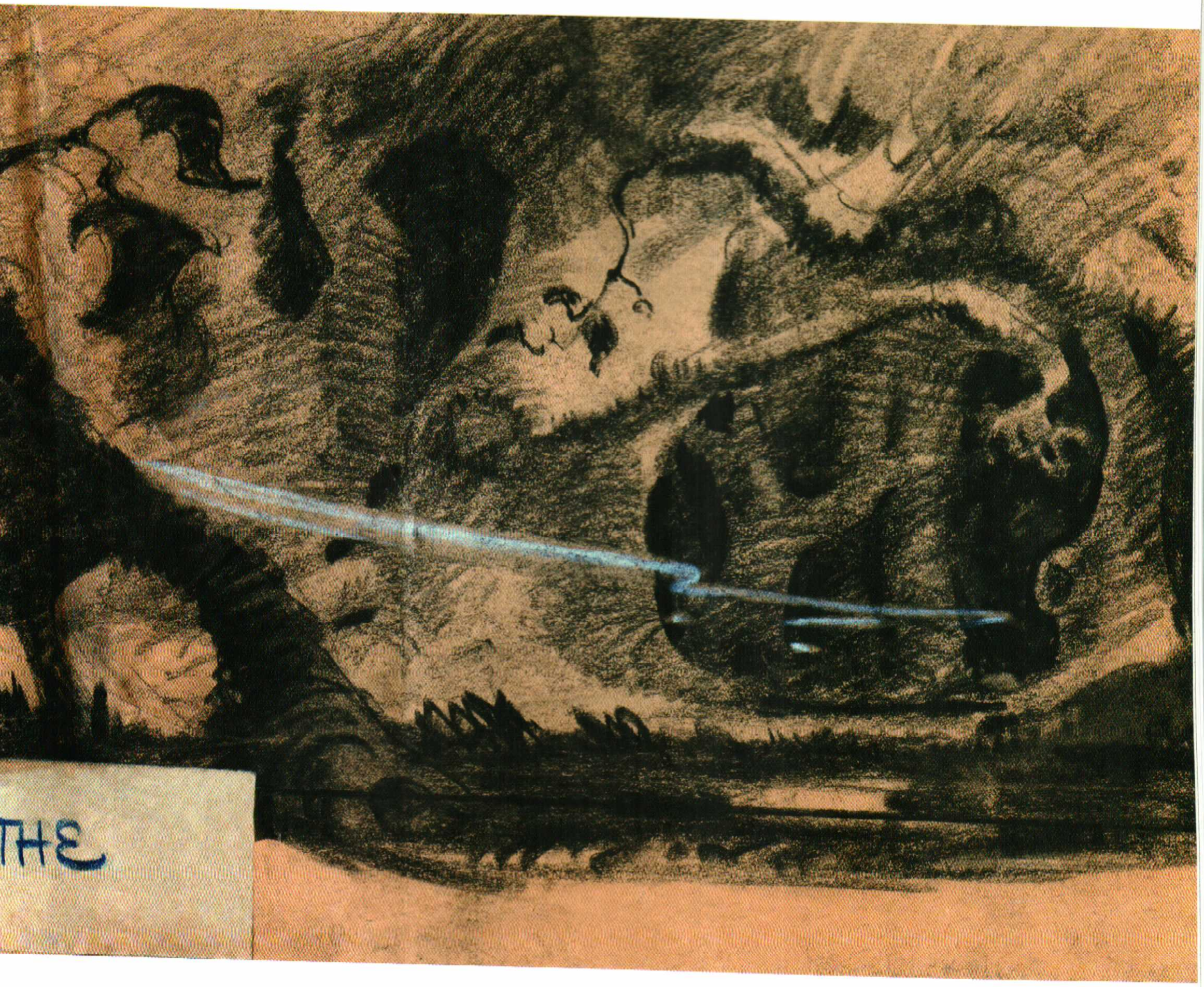
pleads to the world to show Tink it still needs all she represents—the spirit of make-believe, childhood dreams—etc. The scene becomes almost black when an offstage applause begins. As it builds up, Tink's light gradually gathers strength, growing stronger and stronger until she has recovered."

In January 1942, just prior to shelving production on *Peter Pan* due to the mounting war efforts, Walt decided to reexamine this climactic scene. Much discussion occurred throughout the Story Department, exposing concerns that what might work in a theater would be difficult to convey in a movie house. And so, the decision was made to change the scene. The Studio's Publicity Department issued an official statement explaining this decision: "Walt Disney's reasons for discarding the traditional Barrie device for audience participation have to do with the basic difference in the techniques of stage and screen. Movie audiences are so various in size, place, age, and familiarity with *Peter Pan* that the imploration might easily at times become ridiculous. It would certainly destroy rather than enhance the required suspense in the crucial scene."

In the place of Barrie's approach, the story artists resolved that it would be Peter's own declaration of belief that revives Tink's full glow. "It's all my fault," he says, humbly,



"Do you believe in fairies? Say quick that you believe.
If you believe, clap your hands."

—J. M. Barrie

"and you—did it to save me! and now you're going to —" (but Tink's light fades still lower). Then in almost a whisper, Peter pleads: "Listen, Tink—you've got to live—I need you—honest! Tink—I've always liked you—more than anybody!" The light within Peter's cupped hands brightens and lights up his tear-streaked face. The glow becomes brighter and brighter, and Peter realizes that Tinker Bell is going to live!

Off to Never Land

In late 1949, the Studio held a series of special storyboard showings for a wide range of private audiences in order to test the legs of Disney's *Peter Pan*. Though reactions were mixed, the animators—who had been busy working on *Cinderella* and *Alice in Wonderland* up until now—began warming to the characters and possibilities within Barrie's fairy story. The next year saw the final screenplay drafted and final storyboards defined, and Walt Disney gave *Peter Pan* a green light to advance from development into full production. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson were assigned to the directing helm, voices were cast for the key characters, and recording sessions got under way. By late 1950, the magic of Tinker Bell was about to take flight as supervising animators were assigned to particular characters and the creative teams from *Alice in Wonderland* began to animate their way to Never Land.

Finding a Fairy's Final Form

Walt Disney recognized the key to defining a memorable character. "Until a character becomes a personality, it cannot be believed. Without personality, the character may do funny or interesting things, but unless people are able to identify themselves with the character, its actions will seem unreal."

When it came time to define a final embodiment for Tinker Bell, Walt Disney chose an animator who recognized the key to defining a memorable character: Marc Davis. Born in 1913 in Bakersfield, California, Davis was an only child who experienced a nomadic and colorful youth. Frequently moving with his parents across the Western United States, Davis developed his artistic skills as a means to quickly make friends in new places. As a teenager, while living in San Francisco, Davis would travel across town to the zoo, where he'd befriended the zookeepers who let him in off-hours to study and draw the various animals. A Disney Legend, whose forty-seven-year career with Disney reached across several artistic disciplines, Davis was one of the "Nine Old Men" of animation—Disney's trusted inner circle of animation talent.

Davis began work as an in-betweener on *Snow White and the Seven Dwarfs* and achieved animator status while working on *Bambi*. Throughout his animation career, Davis designed and animated such memorable characters as Bambi, Thumper, Cinderella, Alice, Princess Aurora, Maleficent, Tinker Bell, and one of the most memorable villains of all time, Cruella De Vil. Because of Davis's incredible talent, Walt Disney handpicked him to participate in the development of Disneyland. Davis's clever wit and storytelling abilities served him well; he contributed to many of the major attractions at Disneyland, including Pirates of the Caribbean, The Haunted Mansion, and It's a Small World.

By the end of 1950, Davis, who became known as the "ladies man" of animation, because he was often presented the task of creating beautiful female characters, was one of the Studio's top animators. After years of concept, development, and storyboard explorations of Tinker Bell, Davis realized it came down to one thing. "We knew this had to be a visualized type of character," he recalled. "[It] couldn't be a spot of light—not in our

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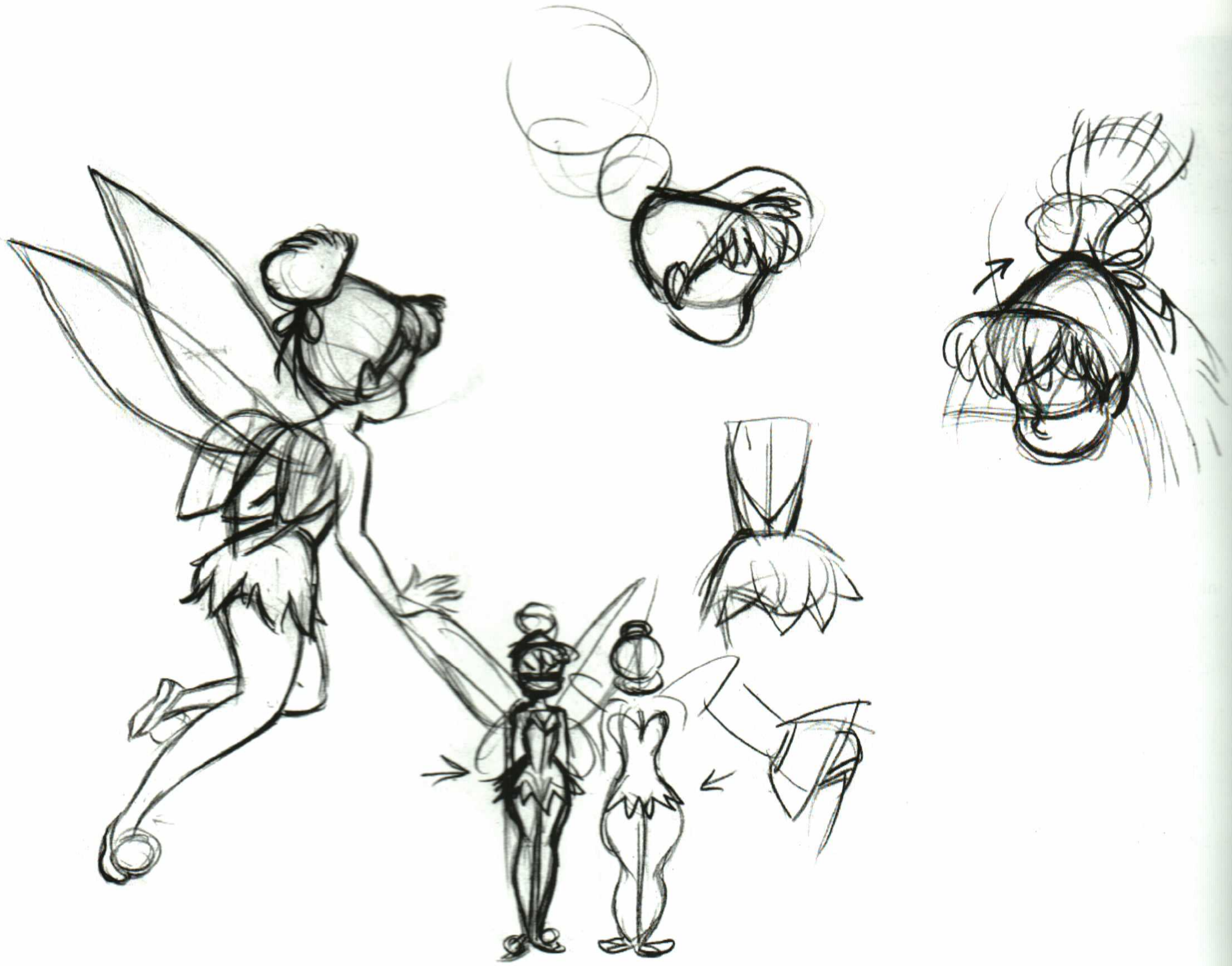

medium. If this thing became too ethereal, we were not doing our job, really. She had to be something that was a personality that you could understand."

Having just animated Alice in the magical world of Wonderland, Davis recognized the importance of capturing the human frailties of this particular little imp. When considering how to approach her design, the legendary animator explained: "We knew we wanted her to be a pixie. We wanted her to be cute and to be sexy, because that was a part of her character. She was a woman and she was jealous of Wendy and this relationship with Peter Pan. This [approach to Tinker Bell] had been designed in the Story Department. I got it and developed my version of it."

PAGE, TOP:
pencil sketches
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n for Tinker
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With years of concept development and storyboard artwork to consider when forming tiny Tink, Davis credits basic direction from a previous incarnation of this imp. "There were some pretty good story sketches done," reflected Davis. "There was a story man by the name of Jack Miller who had done some marvelous little drawings, and they were quite inspirational."

Marc Davis set about shaping the pixie's definitive framework, designing her to be a little girl from the waist up and a woman from the waist down. Davis gave Tink ample, elegant wings; the glow of a firefly; and a tutu featuring seven crisp points. Equal parts sexy siren and innocent imp, Tink was bestowed with shapely legs; pom-pom trimmed slippers; shining blue eyes that held a devilish twinkle; cherubic cheeks framing a rosebud mouth; and a golden topknot fringed with floppety bangs. After nearly fifteen years of cultivation, Tinker Bell had found her form.

Davis knew that consistency was key in maintaining the believability of any character's form. "We did what we called 'model sheets,'" he recounted in a later interview. "If I were the one who was going to pretty much set a character, I would do a model sheet the way that I thought it should be drawn and to show what had been discovered about the character. Then this would be okayed by whoever the directors were. Trying to keep that consistency going, each person that was going to work on the character would be issued a reproduction of this model sheet as a reference."

To determine what the character would look like at different angles and to help develop personality, studio artists often sought models who might reflect various aspects they were striving to convey. Davis didn't have to look very far to define Tink's human qualities.

Pixie Posing

At the tender age of nineteen, Ginni Mack was hired to work at the Disney Studios in 1946, and she quickly worked her way into the Ink and Paint Department, where she mastered the artistry required for this unique aspect of animation. Additionally, the petite, bubbly blonde was often called upon to pose in publicity photographs for the Ink and Paint Department. One day in early 1951, she received an unusual request: "I was told she was a pixie. That's all they said," Ginni later recalled. "Marc Davis was there, and this was for the model sheet. They set up lights and told me what they wanted me to do and sketched it. They didn't have me put on a costume or anything special, but it was for the basic heads and a few poses.

"Everything was overexaggerated," Mack added. "I would sit on a chair and they said, 'Just put your hands on your hips, look up or down,' that sort of thing. I couldn't fly, but they had me stand on a stool for some angles." Ginni completed another session a few weeks later but quickly forgot about her one and only character-modeling assignment. A year or so later, just before the film's release, story artist Roy Williams and a studio photographer returned to capture publicity photos with the model for the one and only Tinker Bell.

Having defined her physical shape, Marc Davis turned his attention to the movements of the playful pixie. Alice Davis later reflected on the additional challenges this presented for her husband: "It was very difficult to do the pantomime for Tinker Bell. Unless you were an animator, you could never know the nightmares and sleepless nights he had, to find a way to [make] people understand what she

Animator Roy W... sketches Ink and P... Ginni Mack, the ... model of Tinker B...

estions model
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was trying to say without a voice. Marc always muddled over things, as he was a perfectionist. It had to work. It had to be believable."

"Tinker Bell presented some interesting challenges," Marc Davis recalled, "because she becomes a pure pantomime character, which in itself, I think, is very interesting. She didn't talk, but you know what she's thinking." More so than with speaking characters, Tinker Bell's physicality was of the utmost importance in relating her emotions. "It's great to be able to do body expressions even more than facial expressions," noted Davis, "because you have to ask, what is the physical attitude? Just a face that's angry or a face that's happy isn't quite it. The whole physical attitude of somebody that's proud or dejected, the whole body expresses that attitude. Tinker Bell could jingle and she could sparkle, but she showed all the physical attitudes of an angry lady, an angry girl. This would be in any actor's situation . . . it's what you'd call the critical business, the business of the scene."

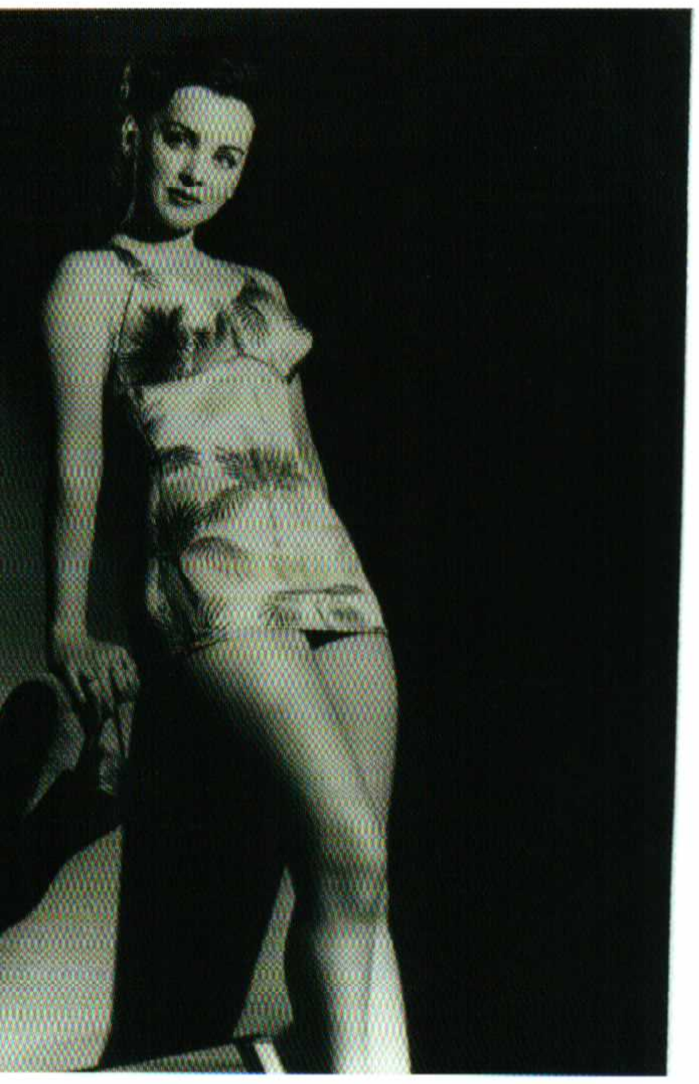
Live Action

Although Ginni Mack lent her likeness in defining Tinker Bell's facial expressions and personality, Marc Davis needed to gain further insight into how this particular elfin creature might move within the "business" of the scenes. As Davis explained, "Sometimes a little pantomime pattern works, or maybe somebody will come up with a way of doing something that'll be kind of cute, and you say, 'I want to use that.'" A live-action reference model was necessary, and Marc Davis knew who to reference.

TOP LEFT: [illegible] Beaumont [illegible] artists as they [illegible] Tinker Bell's [illegible]

TOP RIGHT: [illegible] the voice of [illegible] Walt Disney's Peter Pan, reviews a story [illegible] with the film's [illegible] Hamilton "Ham" [illegible]

MIDDLE: Beaumont [illegible] with the two characters she contributed to during production of Walt Disney's Peter Pan.



cer, actress, and
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eter Pan codirector
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"I was under contract at that time and I was asked to do a little scene in the Tinker Bell role," reflects Kathryn Beaumont, who provided the voice of Alice in Disney's *Alice in Wonderland*, as well as the voice of Wendy in *Peter Pan*. "I started with the Wendy role, but since there was no voice for Tinker Bell, they were looking for other things, to see what might work for them in terms of character development and movement."

Having worked closely with Marc Davis on the live-action reference modeling for *Alice in Wonderland*, Beaumont was very familiar with the process. "They'd give you a sort of layout and you followed that layout and movement, giving it your interpretation of the action. They were exploring. There wasn't any dialogue. It was just movement and actions," Beaumont recalled. "I believe it was the scene in the beginning where Tinker Bell was trapped in the drawer and they were exploring the awareness of things within a twelve-year-old girl as opposed to an eighteen-year-old woman."

Continuing their exploration, the filmmakers sought to find a balance between

innocence and womanly wiles within this pint-sized pixie. Joe Hale, a young assistant animator on *Peter Pan*, who later directed and produced at the Studio, recalled the animators' fascination with Tinker Bell. "Yes, she was designed to be a little sexy." As the instigator of jealous ploys between Peter and Wendy, Hale noted, "Tinker Bell had to have a strong feminine presence, and this was evident. All the animators were crazy for this little character."

Beaumont later reflected: "I wasn't aware that they had intended to make her that sexy, but being a little girl at the time, I wasn't that much aware of it all anyway. I can see where they would be looking for this to work with the story lines and to make her an interesting character. It was a nice mix because she is so jealous with the beginnings of these feelings going on with Peter, yet it was still an innocent story." While Beaumont's youthful aesthetic was a perfect gauge for Tinker Bell's more childlike qualities, it became clear that an additional model was needed to exemplify the little vixen's adult characteristics.

"I was told that they were interviewing for this little three-and-a-half-inch fairy, who didn't talk," recalled young dancer and actress Margaret Kerry. "It was the day I went for the interview. They had everything pinned up on the wall, and they showed me the sketches of her, so immediately I could get the drift of what they wanted for this little pixie and I could immediately picture her."

Working with the animators to explore movement ideas for this tiny character, Kerry pranced and posed on an empty soundstage. "I was a dancer, so using the body to tell a story was second nature. Tinker Bell flies, she falls over backwards. She runs into things . . . you establish a rhythm . . . and when you come back two weeks later to do another scene, you'd better have the same rhythm to it, so dancing was very important."

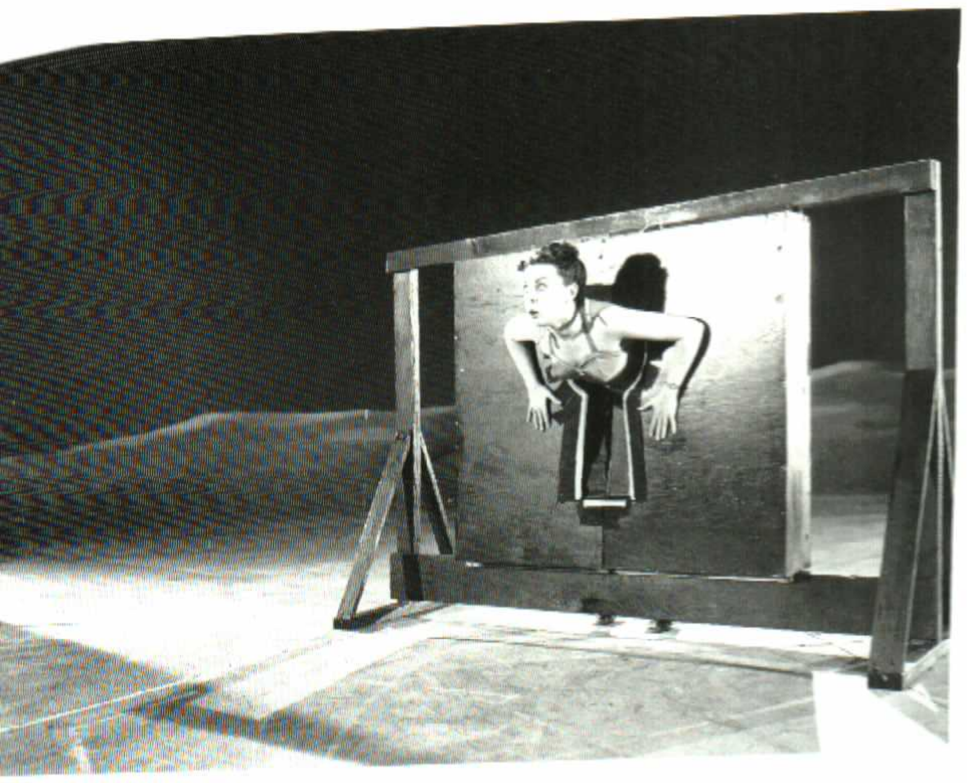
Oversized props helped Kerry and the artists explore Tinker Bell's maneuvers within a human-sized environment. "How would she pull away from the scissors?" the actress recalls asking herself. "How would she work with the scissors? What would her face look like? How would her little hands go around? I also had the great, huge keyhole, which I could not get in or out by myself. It took two men to thread me through the keyhole and straighten me up!"

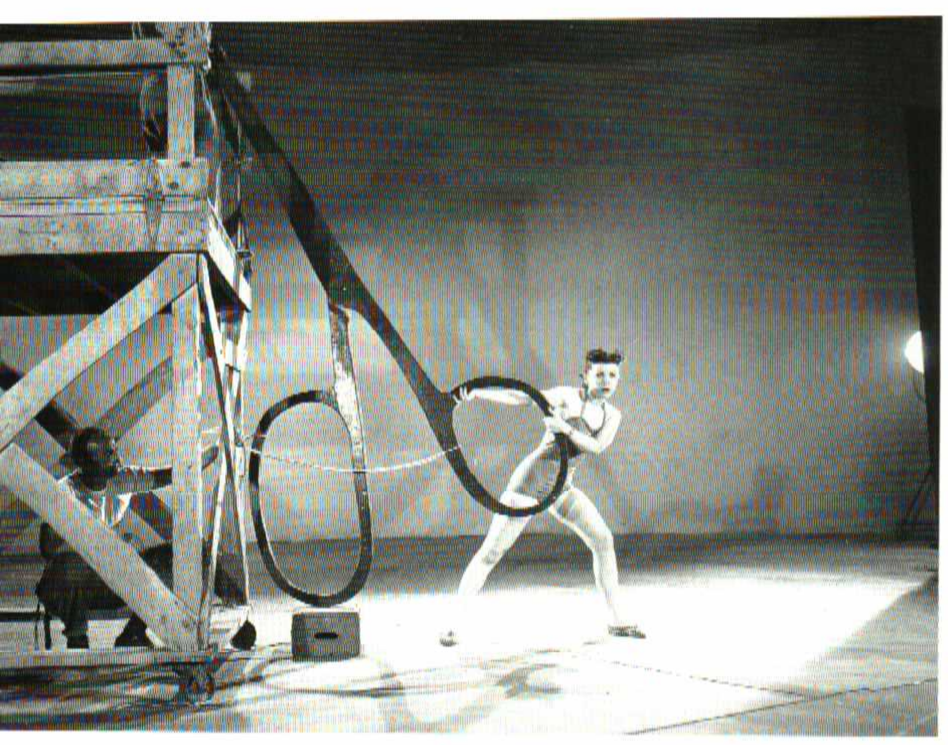
At one point during production, Margaret was scheduled to "fly" in a rough harness rigged on the Studio soundstage. Not too keen on harnessing up, Kerry breathed a sigh of relief when, "I heard Marc Davis say, 'Scratch the flying.' I thought they were going to fire me. No, it dawned on them that Tinker Bell does not fly like Wendy or Peter Pan. She darts!" With that, Margaret remained earthbound.

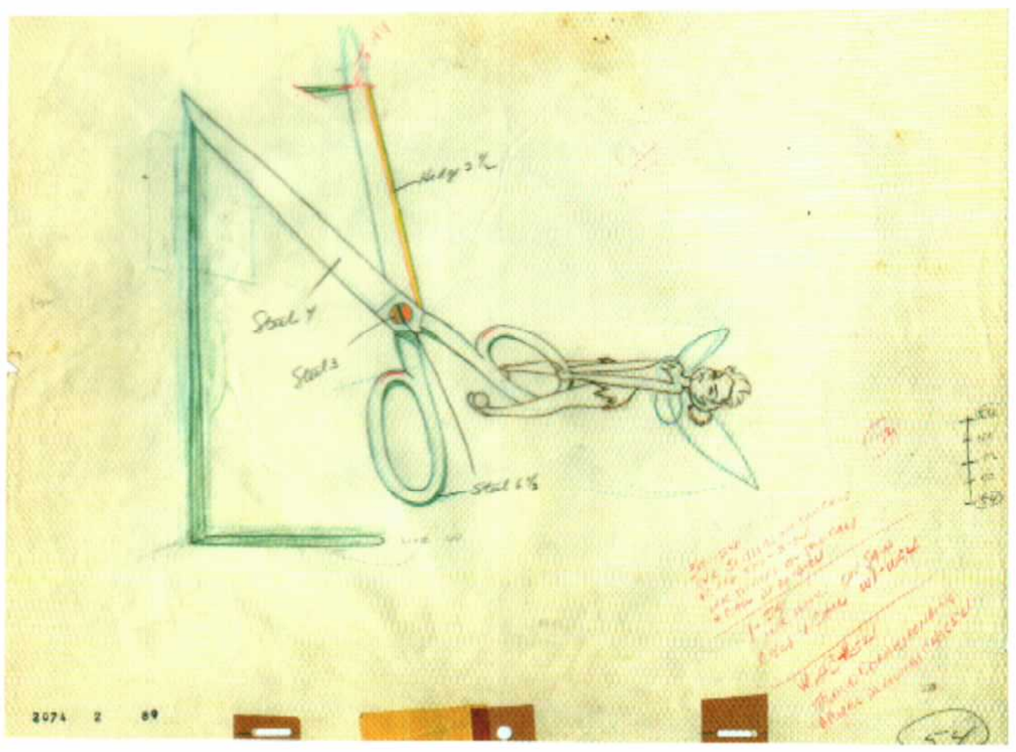
As they continued working together, Kerry found herself in complete awe of Davis's talents. "One day, they were asking me to be very upset and stomp off the camera range," she recounted. "I asked, 'How angry do you want her?' Marc Davis turned the paper around on his lap and did a sketch that must have taken twenty seconds, turned it around again, and there was the head of Tinker Bell, showing just how angry he wanted her to be. I realized right then and there I was working with an absolute genius."

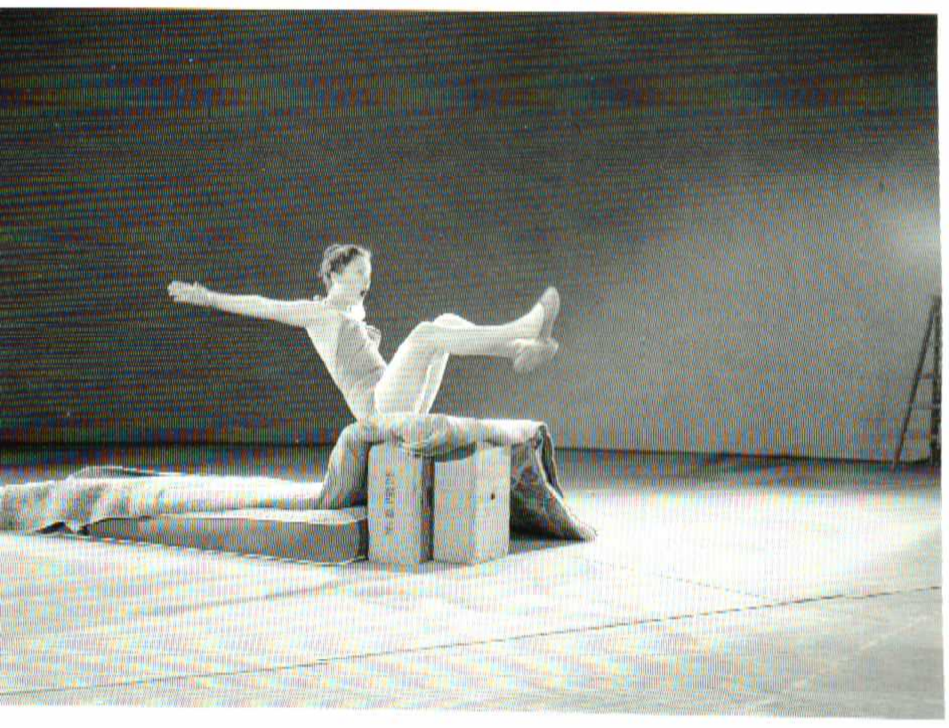
OPPOSITE PAGE, LEFT COLUMN: Photos from live-action reference modeling sessions with Margaret Kerry as she dances and poses on an empty soundstage. Marc Davis can be seen behind the camera in the second photo.

OPPOSITE PAGE, RIGHT COLUMN: [illegible] animation drawings by Marc Davis, the lead animator of Tinker Bell.



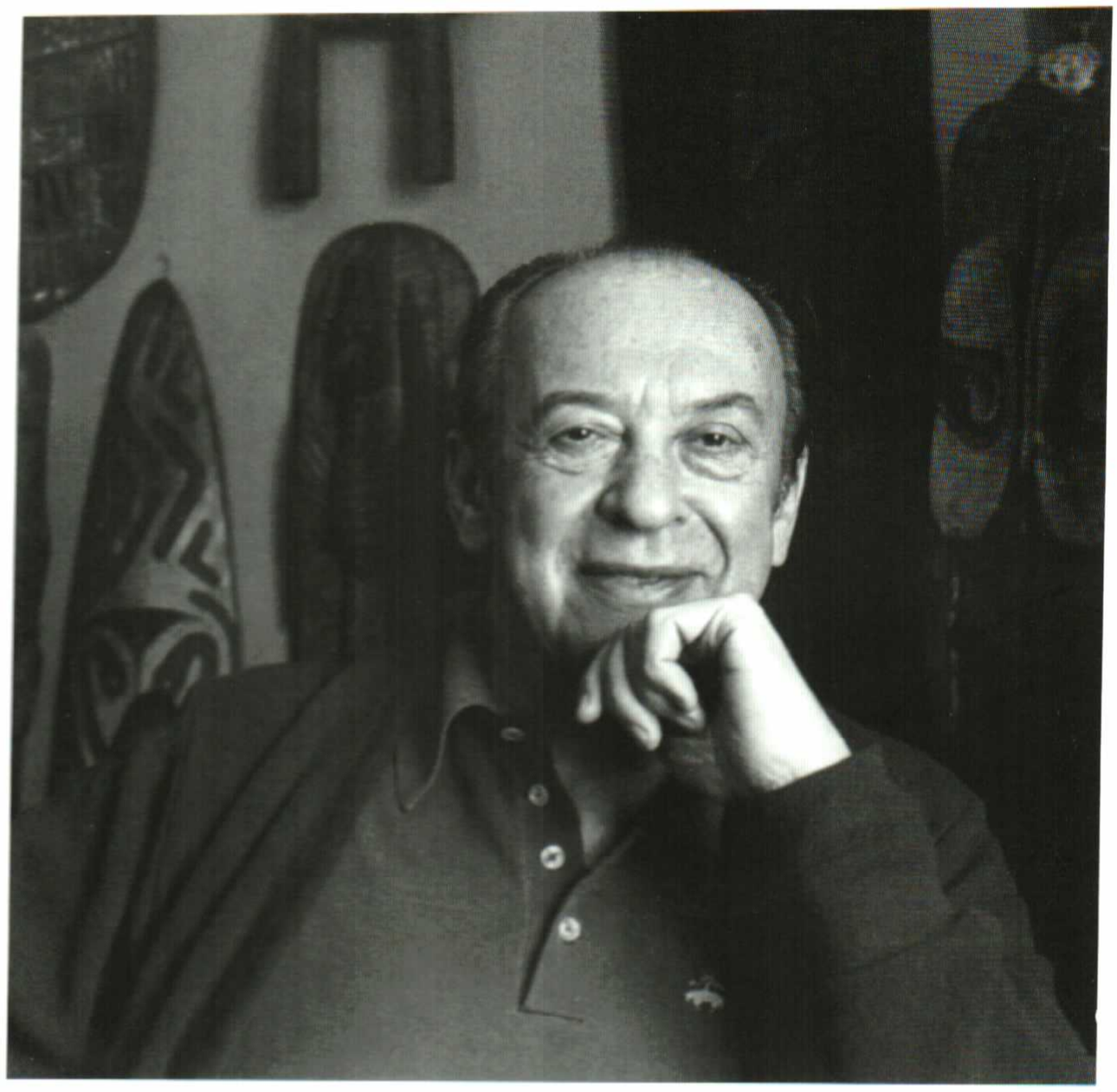






"Actually, she was kind of a fun little thing to do. She was something else."

—Marc Davis



PAGE: Rough drawing of by Marc Davis. of the Andreas ction)

: Marc animator on

Animation

With her final appearance, attitude, and actions honed to perfection, Tinker Bell took on an expanded role within the final script. Working in consort with the various departments—Backgrounds, Effects, and Ink and Paint—the final animation process began. To "animate" a character is to bring them to life, and it was this element of life that the artists strove to imbue into every drawing. As directing animator for Tinker Bell, Marc Davis led a small team of animators and artists who painstakingly drafted the fairy's increasing presence. "That meant you did the key scenes of a personality character, and maybe supervise the follow-up," recalled Davis. "I did personality scenes, the close-ups and such. But, when she had to fly from here to there, somebody else could fly her."

Davis worked closely with his assistant animator—or "breakdown man"—Claire Weeks, who would handle the main "in-between" drawings and address any special drawing or action needs. Animator Les Clark also animated some final Tinker Bell sequences. A small team of "in-between" artists would then create the business between these various "extreme" drawings, creating thousands of drawings. After every bit of movement and magic was meticulously captured in pencil in rough animation form, thousands of final "clean-up" animation drawings were drafted on sixteen-point animation paper. A minimum of twenty-four final animation drawings per second were rendered and carefully coded to ensure complete alignment. Each image was crafted to interact with other drawings of characters or props within a given scene, placed against backgrounds, and then any required animated special effects were completed.

Of the discoveries he made along the way when putting the final animated touches on Tinker Bell, Marc Davis noted: "Somebody said once, when you get down to the last three [or] four scenes of a character, you know how you should have done the whole thing, and I know this was true with Tinker Bell. When I got down

to the last few scenes, I think I had a much more elfin character, based a lot less on the human, and a little more on a fantastic little elfin fairy than I had when I started. But unfortunately the scenes that I started with were the ones that were the most human in that she came in and landed on the mirror and she was noticing that she was putting on too much weight . . . she measured off the size of her hips, so we kind of made her a little hip-py. She was reacting in a perfectly pure human way, you know, measuring and looking down at the mirror was a human thing rather than an elfin thing. But when she became airborne and was a more elfin creature and flying, sitting on the cork of a bottle or something, then you began to see the possibility; but the business itself could fool you."

Tinker Bell's color [illegible] sheet, which illustrates the proper combination of carefully blended, bright colored tones to capture her distinctive glow.

Ink and Paint

After every bit of movement and magic was meticulously captured in pencil, volumes of final animation drawings were then sent on to inkers to trace the artist's work onto acetate cels. The Ink and Paint Department at the Walt Disney Studios was staffed with several hundred female artists at the height of production on *Peter Pan*. "The girls used quill pens which were very sensitive," recalled Ginni Mack. "Any jarring would ruin your line, so when you walked down the corridor of the Ink Department, which was on the second floor, you had to shuffle your feet as you passed by or else you'd ruin the inkers lines while they worked." Once inked, the cels moved to the Paint Department.

Color styling a character was an equally critical process, as each character had to work in complement with the specific coloring of other characters, as well as the defined palettes of the backgrounds and props. The color model lead from the Paint Department met with the story men, the lead animator, and the background artists to define the carefully blended, brightly colored tones to suit Tinker Bell's style. Her mop of blond locks and signature green tutu were simple, but a more complex bit of animation magic was required for this tiny imp to "glow like a firefly."

Carmen Sanderson, who started in the Ink and Paint Department in 1945, worked regularly with the little pixie. Carmen's work involved the detailed painting of Tinker Bell's wings. "They were applied with a very fine brush onto the reverse side of the cel with a transparency solution," recalled Sanderson. "This particular solution was refrigerated so it could be thinned as needed. You had to work

sts in the Ink
epartment at
Studios, in
on *Peter Pan*.

fast, for it had to be very smooth." Along with over eight hundred custom colors mixed at the Studio's paint lab, this special solution was concocted by master chemist Emelio Bianchi.

"Emelio's paint was always brilliant to work with!" Ginni Mack remembered. "But, that transparent solution was so delicate and hard to put on. It was quite a technique. You had to spread it very even and very thin, or it could puddle and be dark in spots. It always had to be refrigerated or it smelled rotten!" This unpleasant transparent mixture, created from the bile of an Asian ox, provided the right iridescent quality on-screen for Tinker Bell's wings and glow.

Supervised by Grace Bailey, the Ink and Paint Department completed at least twenty-four fully inked and painted cels for each second of the final film—with many sequences or characters requiring multiple layers of cels. So in order to maintain consistency, each artist worked on eight to ten cels at a time. Ever the watchful creator, Disney kept a careful eye on the entire process. Sanderson remembered, "He would come into the building and roam around at night, checking on the progress of everything."

The combined work of these artisans brought the magic of Tinker Bell to life. "We kept her aglow in the picture, and a lot of effect work was involved," noted Marc Davis. Once the multiple layers of completed cels made their way to the Camera Department, Tink's trademark aura was accomplished with various lighting effects.

Her magical trail of pixie dust presented another animation challenge, as each tiny dot needed to be meticulously inked. "We had one animator that was noted for his effects," recalled Mack. "Ed Aardal did the greatest little stars and twinkles and all that sparkly stuff. It was so beautiful. He was just a great effects animator."

Sound

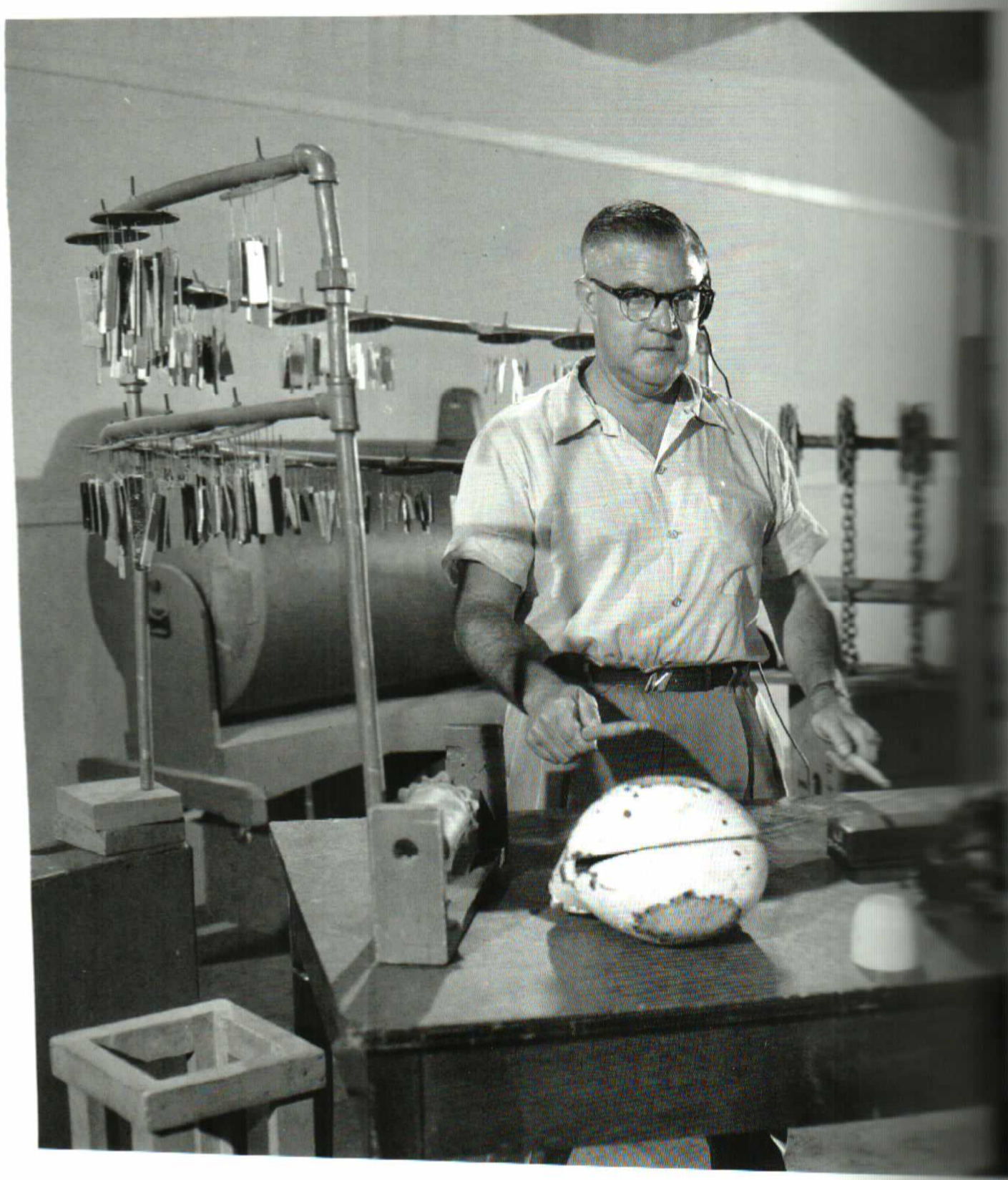
With the animation of Tinker Bell in full swing, Jimmy MacDonald and his sound effects team were assigned the challenge of defining the pixie's voice. In keeping with the precedent set by Barrie's stage play, Walt wanted her to "speak with the sounds of bells." MacDonald, a former drummer whose career at the Studio would span over forty-two years, was a pioneer in the advancement of motion picture sound. "If you wanted an effect," Marc Davis recalled, "he was the guy that you went to, and he could always come up with it." In a late interview, MacDonald explained his role: "The soundman must think about what the sound is going to do for the picture—not just how it ought to sound."

From the extensive sound effects library MacDonald had designed and built over the years, thousands of bells "auditioned" for the voice of Tinker Bell. Relentless in his search, MacDonald built her dulcet tones pitch by pitch, combining a vast array of gentle bells. The unique voice of Walt Disney's pixie was touted by the Studio's Publicity Department for the new technical innovations it represented: "A bell-like voice for Tinker Bell is one of the novel undertakings for the picture, unlike anything heretofore heard on the screen or in the stage play. The Disney Sound Department is coming up with this surprise as part of the mechanical wonders, which will supplement the animation magic for this immortal classic."

Final Fairy Found

Marc Davis kept a careful eye on Tinker Bell all throughout the animation process, ensuring that her expressions, posture, and movement conveyed the full range of emotions for this ethereal and earthy being. Alice Davis notes: "Marc was proud of what he did with Tinker Bell. I don't think there was any other animator at that time that could have done the pantomime as well as he did—none of them wanted to do it; it was such a challenge. Marc always loved to be challenged—he didn't take well to doing the same thing over and over again."

It is perhaps this gentle blend of human frailties and elfin form that make Tinker Bell such an appealing and enduring character. Marc Davis later reflected on his work animating the world's most famous fairy: "My job was to make a personality out of a spot of light, and I think I succeeded in that. Actually, she was kind of a fun little thing to do. She was something else. That's what the best of Disney is about."



TOP: A profession… drummer an… percussionist, Jimmy MacDonald appeared in the silhouetted foreground… player in Fantasia and was an original member of the popular… band The Firehouse Five Plus Two. Disney personally assigned Jimmy the role of voicing Mickey Mouse—a role he performed for three years until his retirement.

OPPOSITE PAGE: Final animation cel… Tinker Bell, from Walt Disney's Peter Pan.

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A Fairy's Film Debut

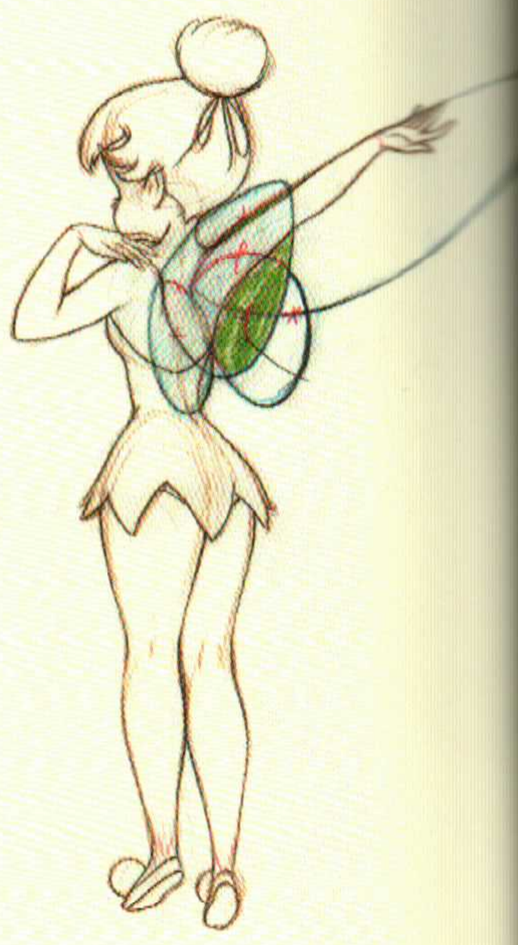
Peter Pan, Walt Disney's fourteenth animated feature film, boasted nine hundred painted backgrounds, revealing the scope of Disney's interpretation of Never Land. By the time the film—comprised of more than 250,000 completed cels—was finished, over a million separate drawings had been created for it. The movie had taken more than thirteen years of development and three years of active production—and had cost the Studio the then sizable sum of more than $4 million—but Walt Disney's animated vision of Barrie's legendary play was finally a reality. The boy who wouldn't grow up and his tiny fairy friend were about to take flight beyond Never Land and into theaters around the world.

Walt Disney's satisfaction in fulfilling his vision for the film was clear. "We proposed to adhere faithfully to the intent and spirit and story line of the author. This, I feel, we have accomplished," he said. "Our treatment has enabled us to get more of the playwright's original intent of robust fun and adventurous excitement into the Never Land exploits . . . the cartoon method gave us many advantages over the stagecraft of Barrie's day, which no amount of pixie dust could cure."

However, realizing that some of his alterations to Barrie's play would be met with skepticism, Walt wanted to ensure audiences that his creation of a real pixie was a change to embrace: "I believe you're going to like Tinker Bell . . . we fell in love with her here at the Studio."

In almost prophetic form, the Studio production notes released in anticipation of the film's debut seemed to foreshadow this fairy's success: "Tinker Bell could be the most talked about of the cartoon innovations. Tiny as Pan's thumb, she has a nature wholly human and feminine and looms large in the affairs of Never Land. She glows with golden luster, like a firefly, flits about with the speed of a hummingbird, talks a kind of fairy lingo with a silvery tinkle of bells. Tinker will fly straight into the heart of every man, woman, and child who looks upon her loveliness."

On February 5, 1953, Walt Disney's fourteenth animated feature film premiered in New York City at the Roxy Theatre, and in Chicago at the B&K State Lake Theater. Herbert Brenon, the director of the 1924 silent film, attended the premiere of Disney's *Peter Pan*. In an interview



motional artwork
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Original movie poster
artwork for Walt Disney's
Peter Pan

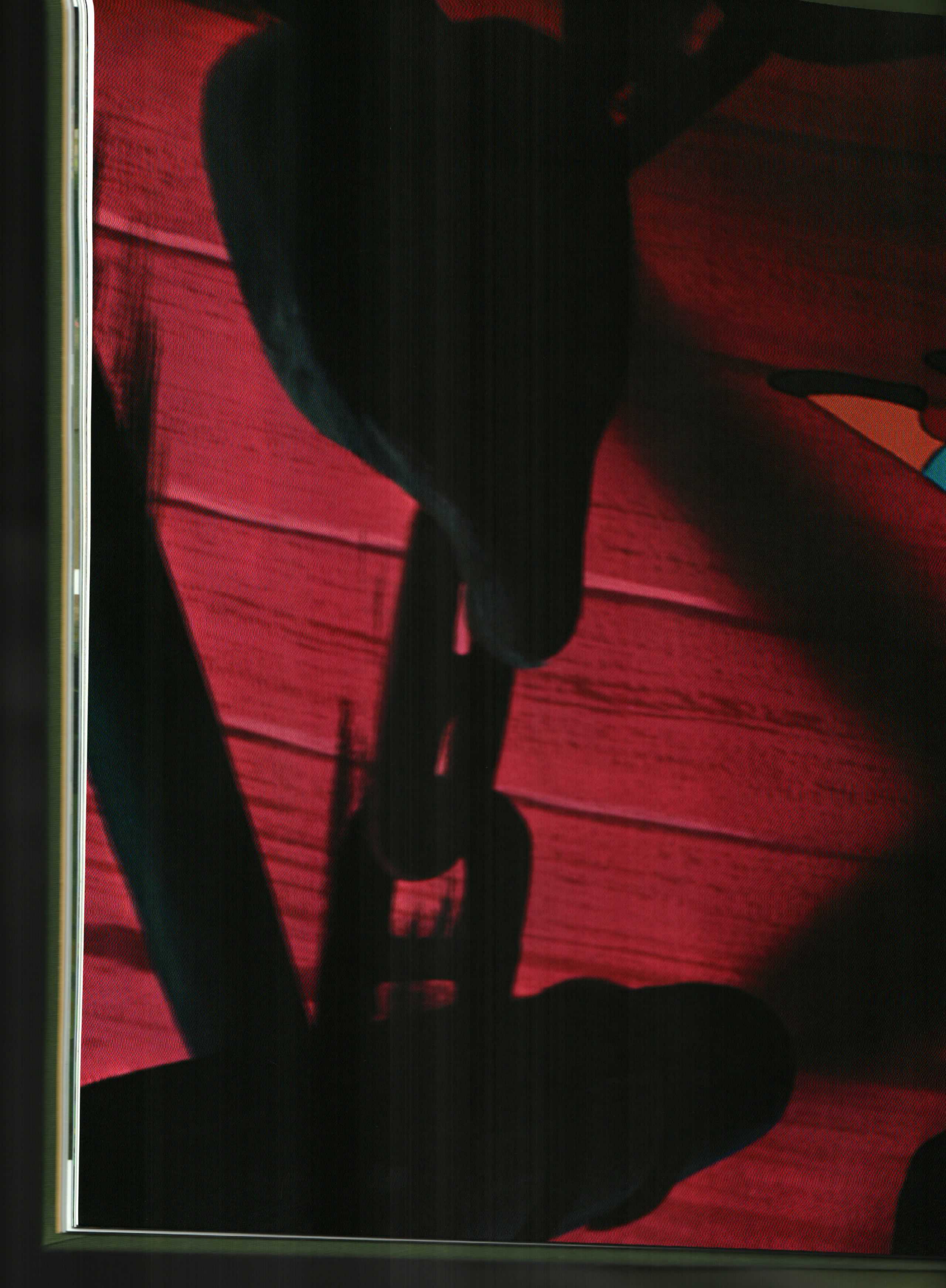
A 1953 Swedish movie poster for Peter Pan.

Various pixie poses with
final frames from Walt
Disney's animated feature
film, *Peter Pan*

PAGES 130–131: Tinker
Bell leaves a trail of pixie
dust as she darts past
Peter and Wendy

with *The New York Times*, the seventy-three-year-old guest of honor hailed the animated embodiment of Tinker Bell as: "Absolutely magnificent! Cartoon is the ideal medium for portraying the role! Above all, it is Tinker Bell, the new darling in Walt's gallery of cartoon celebrities. She will live in my memory as the finest animated creature I have ever seen Disney project!"

Walt's preproduction prediction came true as viewers around the globe quickly fell in love with Tinker Bell. No longer "a darting ball of light," Tinker Bell was now a fully formed fairy with feminine facets and fragile failings. Her childlike jealousy of Wendy instigated trouble with Peter, but her Never Land adventures transformed this tiny troublemaker into a trusted pixie pal. Considered merely a minor character while in production, Tinker Bell was not even credited within the film, but with the success of Walt Disney's *Peter Pan*, audiences around the world instantly knew her name and recognized her finished fairy form. This newfound fame soon paved the way for the tiny new star's pixie-dusted glow to forever light up the Disney horizon.



ACT III

Flying to New Horizons

"There's a big, exciting period ahead of us, and I say its television," remarked Walt Disney, circa 1940. "The ideas, the knowledge, and the emotions that come through the television screen in our living rooms will most certainly shape the course of the future for ourselves and our children."

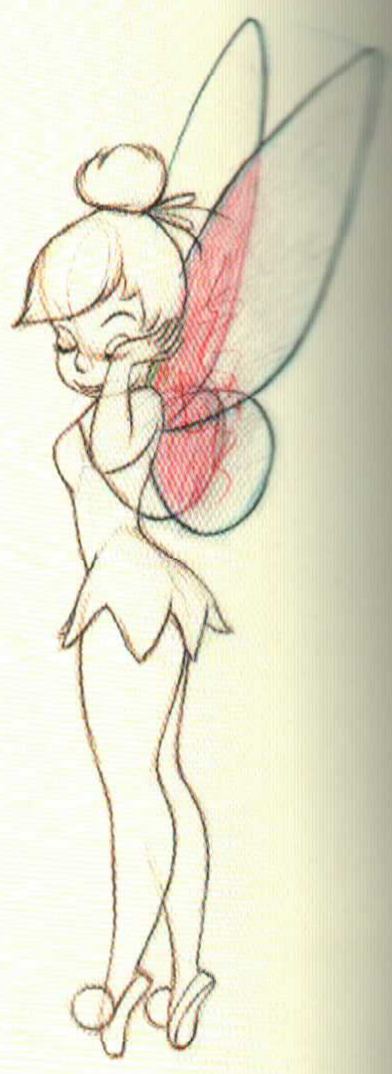
As early as 1944, Disney began working with RCA on a joint effort—a film designed to promote the benefits of having a television in the home. Though this venture was never produced, it marked a significant advance into the realm of television production for the Walt Disney Studio. Walt kept an eye on the progress of sales and advancements within this fledgling medium, and in late 1950 he announced plans for a Christmas Day special broadcast entitled *One Hour in Wonderland*. Designed to promote his upcoming film, *Alice in Wonderland*, this foray provided Disney an opportunity to test the impact of television on the Studio's marketing ventures. With an eye toward the future, Walt moved forward, recognizing, "Through television I can reach my audience."

"It was something that was brand new," recalls Kathryn Beaumont. "*One Hour in Wonderland* was unique in terms of doing a Christmas program for television. It really inspired the successful Christmas specials that followed."

Bill Walsh, a former press agent with the Studio, was selected by Walt to helm the Studio's television efforts, which truly commenced with the 1950 broadcasting of *One Hour in Wonderland*. At 4:00 P.M. on Christmas Day, audiences nationwide made Walt Disney a part of their home holiday celebrations, and the show captured 90 percent of the viewership at that time slot.

With the success of this holiday special, the networks were eager to sign Disney to exclusive production deals, but Walt had other plans. Recognizing the potential of the medium, Walt envisioned a regular television series that would support and advertise his next big project: Disneyland. But first, he wanted to test the waters again.

A year after the first Christmas broadcast, Disney debuted a second television presentation, *The Walt Disney Christmas Show*. Airing at 3:00 P.M.



Walt Disney and Tinker Bell.

on Christmas Day in 1951, the show depicted a Studio Christmas party featuring the cast of Disney's upcoming feature adventure, *Peter Pan*. This event marked the television debut of Tinker Bell, giving audiences an early glimpse of her impish form a year before the release of the film.

Of her involvement in the production—as the voice of Wendy —Beaumont notes: "I remember some very nice experiences working with Uncle Walt directly, because he was one of us, acting along in the scenes. It was such fun for a little kid because here it was summertime and we were on vacation from school, but we got to pretend it was Christmas with the tree and everything. It was so nice to be a part of that."

The tremendous reception of the second TV special was just the encouragement Disney needed to commence development of a regular series. In August of 1953, Walsh sent five dummy scripts for a proposed half hour program titled *The Walt Disney Show*. Pleased with Walsh's efforts, Disney asked him to compose thirty-three scripts to flesh out the concept.

TOP LEFT: Walt and his daughters, Sharon and Diane, at home enjoying television.

TOP RIGHT: Walt Disney working with his camera crews on his first foray into television.

MIDDLE: A behind-the-scenes look at the production of Walt Disney's 1951 Christmas special.

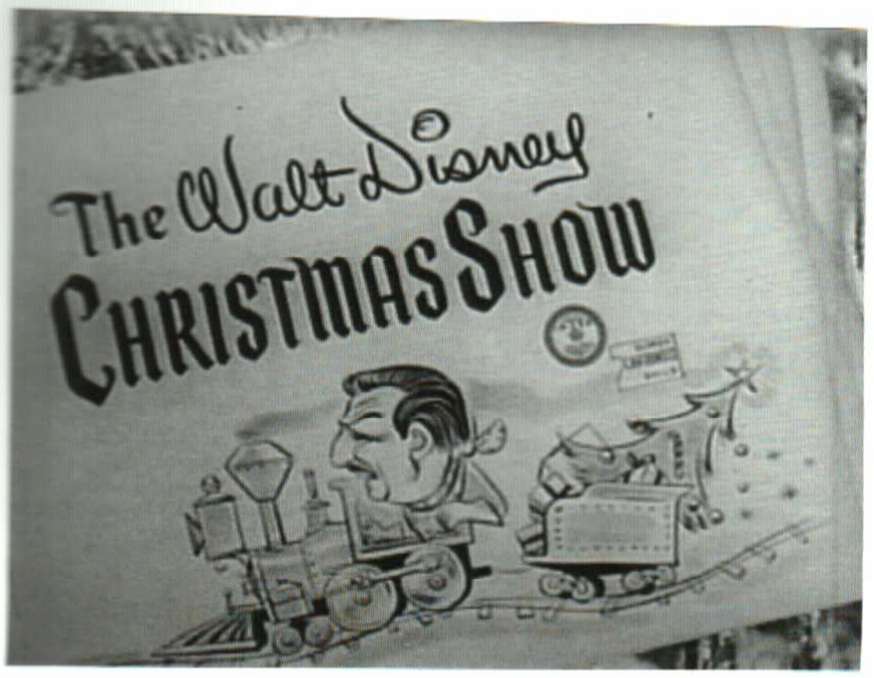
BOTTOM: Walt works with the "cast" attending the Studio's Christmas party.

TOP: Walt presents the first glimpse of Tinker Bell to the world on his one-hour television special, *The Walt Disney Christmas Show*, in 1951.

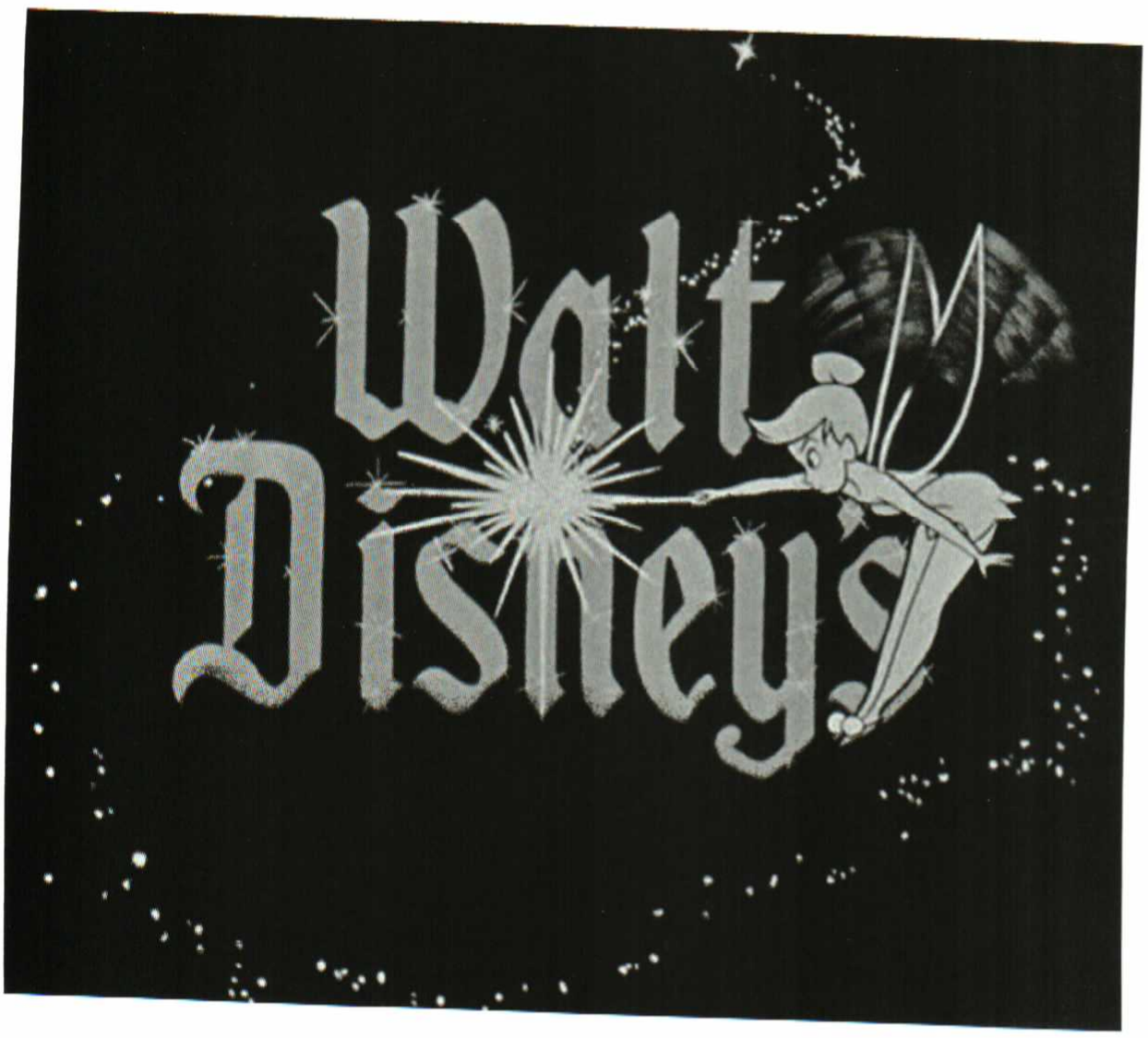
MIDDLE LEFT: *The Walt Disney Christmas Show* marked Disney's second foray into television and offered audiences a look at Walt's production of *Peter Pan*.

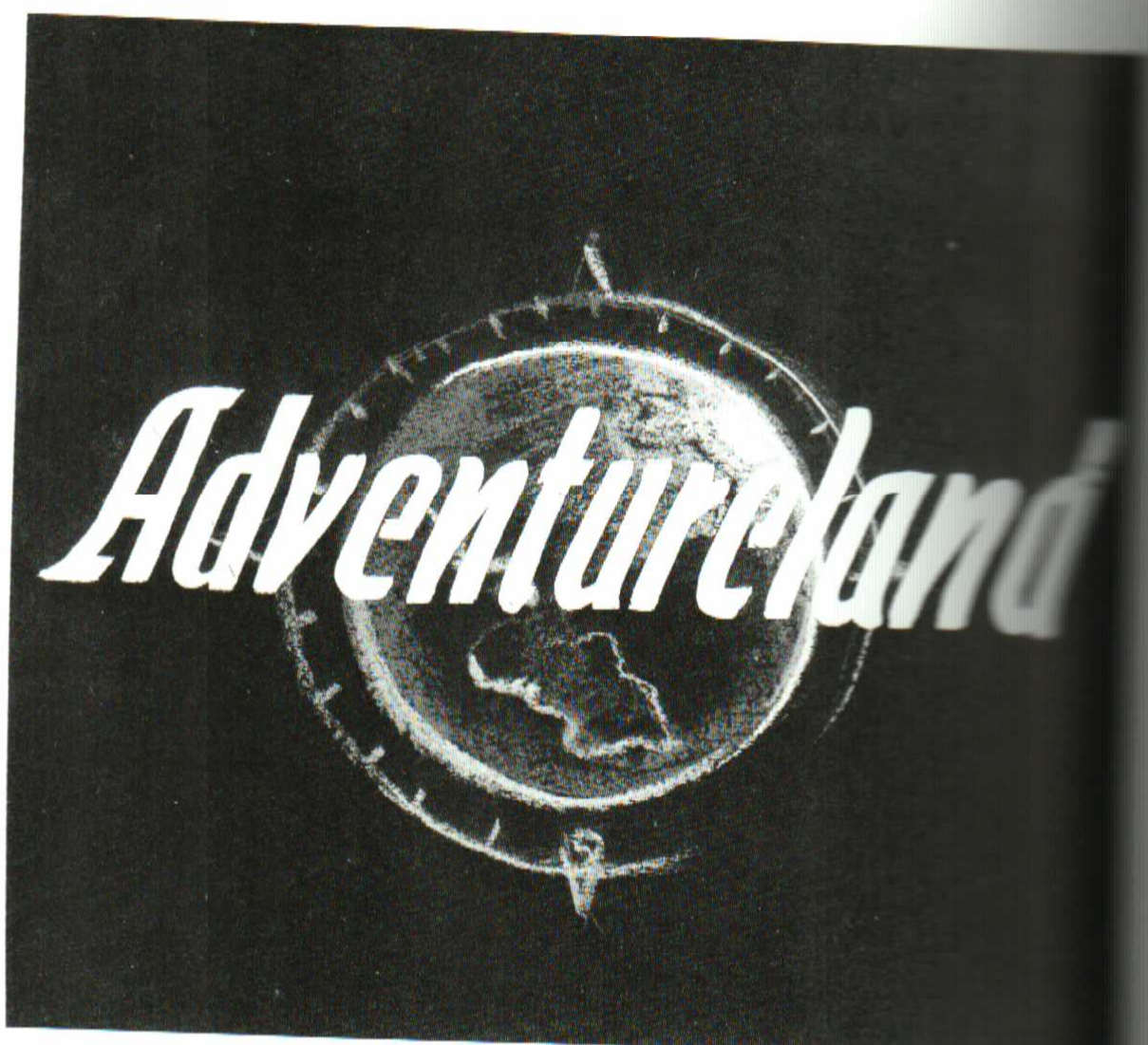
MIDDLE RIGHT: Walt's Christmas broadcasts broke viewer records at the time and set the standard for special television programming.

BOTTOM: Walt Disney's relationship with ABC began in 1954 when he agreed to produce a television series in return for ABC's investment in Disneyland.



The approach was simple: each episode would be an anthology featuring a variety of segments highlighting different projects being undertaken by the company—especially the regions and attractions in the upcoming Disneyland Park. As Walt explained it, "The format of the show is America. We can mingle fantasy; we can dream and be fantastic." Now all Walt needed was a character to kick off the show.





Television Tink

As development progressed with Walt Disney's foray into weekly television, it was clear he was in need of a character to introduce his new series. Many of the Studio's lead characters were committed to various licensing agreements, so their likenesses were not available for use promoting other endeavors. Untested, yet embodying the perfect blend of magic and wonderment, Tinker Bell seemed a perfect fit for the role.

With Les Clark creating the animation and John Hench developing the special effects, all-new material was created for the show, depicting Tink in a darting flight across the small screen with a new method for imparting pixie dust: a wand. With one wave of her wand, audiences were magically swept off to the four realms of Disneyland: Adventureland, Frontierland, Tomorrowland, and Fantasyland. As Walt's cohost, Tinker Bell brought Disney magic into the homes of millions of adoring

Introducing each show opening, Tinker Bell whisked viewers off to the various lands explored in the anthology series *Disneyland*. In 1958, the ABC Network changed the series name to *Walt Disney Presents* with Tinker Bell still casting her pixie-dusted magic across the opening screens.

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fans each week, becoming an instant favorite.

Renamed *The Disneyland Story*, the series debuted on October 27, 1954, with Walt himself serving as host. Audiences got a sneak-peek into the forthcoming Park, as well as a look at the future feature film *20,000 Leagues Under the Sea*. Over the course of its nearly fifty-year life span, the popular show changed networks and titles several times. Its many incarnations included: *The Wonderful World of Disney*, *Disney's Wonderful World*, *Walt Disney*, *The Disney Sunday Movie*, and *The Magical World of Disney*. But throughout the show's evolution, Tinker Bell's trademark pixie-dusted introductions remained a constant. She became one of the first television icons, and the show went on to become one of the longest running weekly series in television history, with audiences around the world welcoming the magic and wonder of Walt Disney's fairy into their hearts and homes.

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Walt Disney's
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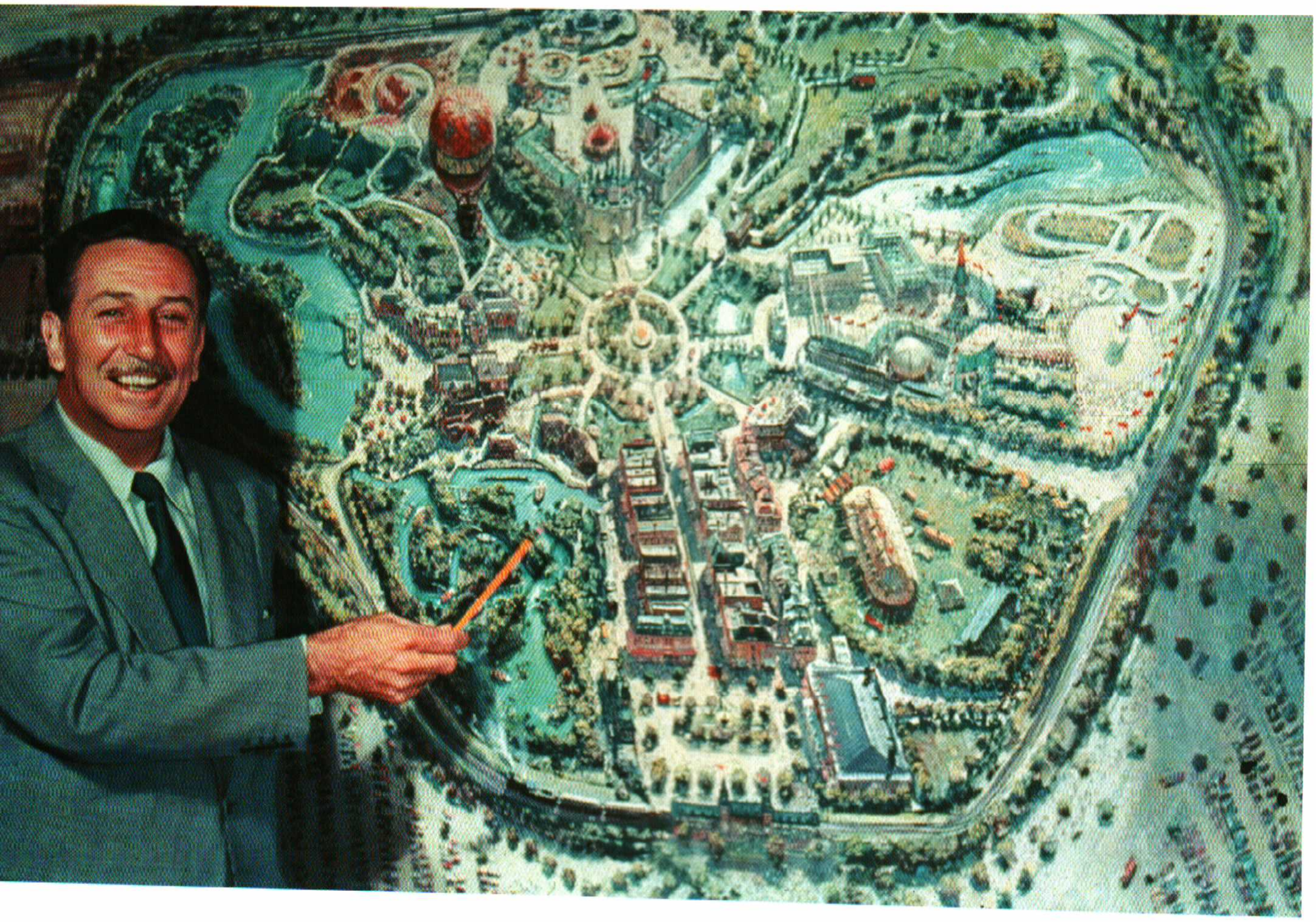

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Theme Park Pixie

With the initial success of Walt Disney's television series, anticipation mounted for his next project: Disneyland. So it was no surprise that on July 17, 1955, Disneyland opened to the public with an overwhelming response. Walt had envisioned a place where families could enjoy time together and see their favorite Disney characters come to life—and finally that vision was realized. To audiences worldwide, Disneyland embodied the magical worlds that Walt's animation had created for decades. As he noted about this happy place, "It has that thing—the imagination, and the feeling of happy excitement—I knew when I was a kid!"

The Studio's animated features—including *Peter Pan*—were brought to life within the realm of Disneyland Park. Peter Pan's Flight was one of the original Opening Day rides at Fantasyland. Walt's intention for this attraction was to allow guests to feel as if they actually were flying along with Peter Pan and Tinker Bell. The attraction's creators fulfilled this vision by designing ride vehicles in the form of pirate galleons, which whisked guests off on a flight from London to Never Land. However, this imaginative D-ticket dark ride provided fans with only minimal glimpses of Tinker Bell.

Because of Tink's recurring role in the Disney television series—not to mention the success of *Peter Pan*!—Park visitors were disappointed that their favorite fairy did not have more of a presence at Disneyland. To answer this growing demand, Tinker Bell's image began to appear on gate cards, maps, and products sold within the Park. But something more was needed. Desirous of expanding her presence even further, Walt soon began developing another venture to make his little pixie fly.

A Fairy's Flight

On August 1, 1958, Walt Disney watched as the first flesh-and-bones Tinker Bell took flight at a Disney-sponsored event: "Disneyland Comes to Hollywood Bowl." A glorious celebration of the Studio's television and theme park ventures, the evening included a landmark event: the four-foot-ten-inch, ninety-eight-pound renowned circus aerialist Tiny Kline, dressed as the diminutive elf, flying over the audience from atop the venue's outdoor amphitheater down to its stage below.

A former dancer, Kline rose to fame in 1924 as part of the Ringling Bros. and Barnum and Bailey Combined Shows. In her act, the "iron jaw flight for life," Kline would slide on a wire from the top of the circus tent to the ground, gripping the apparatus with just her teeth! Throughout her extensive career, Kline dangled from balloons in Atlantic City, zip-lined across Times Square, and even hung by her teeth from a blimp 1,500 feet over the ocean.

Three years after Kline's inaugural flight as Tinker Bell, her act became a permanent fixture at Disneyland. In the summer of 1961, with the completion of the Matterhorn

PROGRAM • FRIDAY, AUGUST 1, 1958 at 8:00 P.M.

HOLLYWOOD BOWL FAMILY NIGHT

Hollywood Bowl Pops Orchestra

DISNEYLAND COMES TO HOLLYWOOD BOWL

Guest Conductors ..... Buddy Baker, George Bruns, Paul Smith
Summer Chorus ..... Dr. Charles Hirt, Conductor
Music Co-ordinators ..... Frederick Stark and Carl Bowman
Soloists ..... Henry Calvin, Norma Zimmer
Narrator ..... Marvin Miller
Narrative ..... Dwight Hauser
Choreography ..... Tommy Mahoney

• • •

Medley of Songs from Walt Disney Pictures ..... Paul Smith, Conductor

• • •

Themes from the Walt Disney "People and Places" Pictures ..... Paul Smith, Conductor
"People and Places Theme," "Song of Siam," "The Toy Shop"—"The Bulls"—PORTUGAL, "Blue Men of Morocco," "The Midget Train"—SARDINIA, "March from White Wilderness" (True Life Adventure)

The following countries will be represented in traditional dances:

• • •

"Tinker Bell Takes Us to Frontierland" ..... Paul Smith, Conductor
Participants ..... The Order of the Arrow, Los Angeles Area Council, Boy Scouts of America
"The Medicine Man"

• • •

"When You Wish Upon A Star"
Paul Smith, Conductor
S. C. Summer Chorus—Dr. Charles Hirt, Conducting
Norma Zimmer, Soloist

TOP LEFT: Walt inspects the pirate galleon on Peter Pan's Flight

TOP RIGHT: (from left to right) Roy Disney, Lillian Disney, Edna (Roy's wife), and Walt attend the Studio's event at the Hollywood Bowl. (Courtesy of Hollywood Bowl Museum Collection)

MIDDLE: Original program from Disneyland Comes to Hollywood Bowl with Tinker Bell's flight as the show's finale

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before the Park
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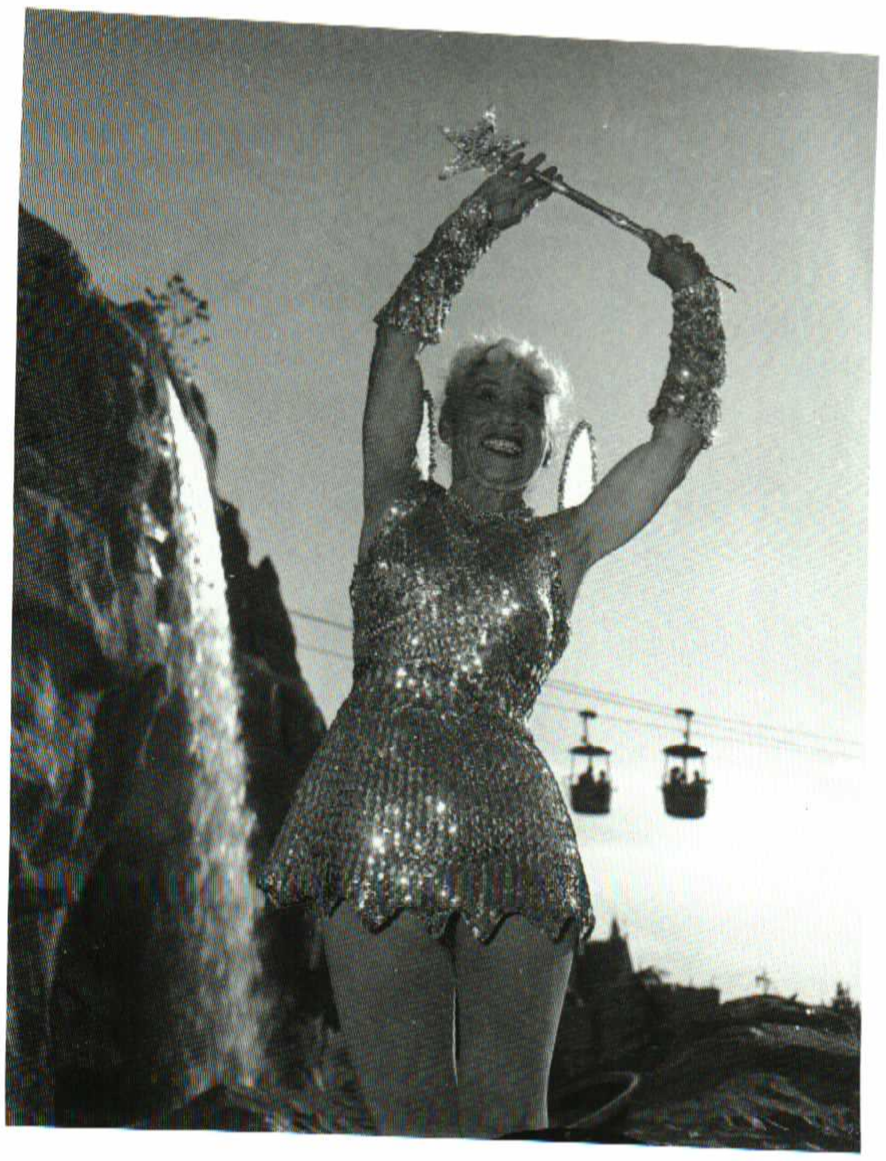


TOP: Tiny Kline was the first aerialist to make daily flights over the Disneyland skies as Tinker Bell.

BOTTOM LEFT: The Hungarian aerialist Tiny Kline continued her night flights for three years at Disneyland.

BOTTOM RIGHT: For one summer, Nina Zerbini, an aerialist from a prominent French circus family, took on the wings of Tinker Bell.

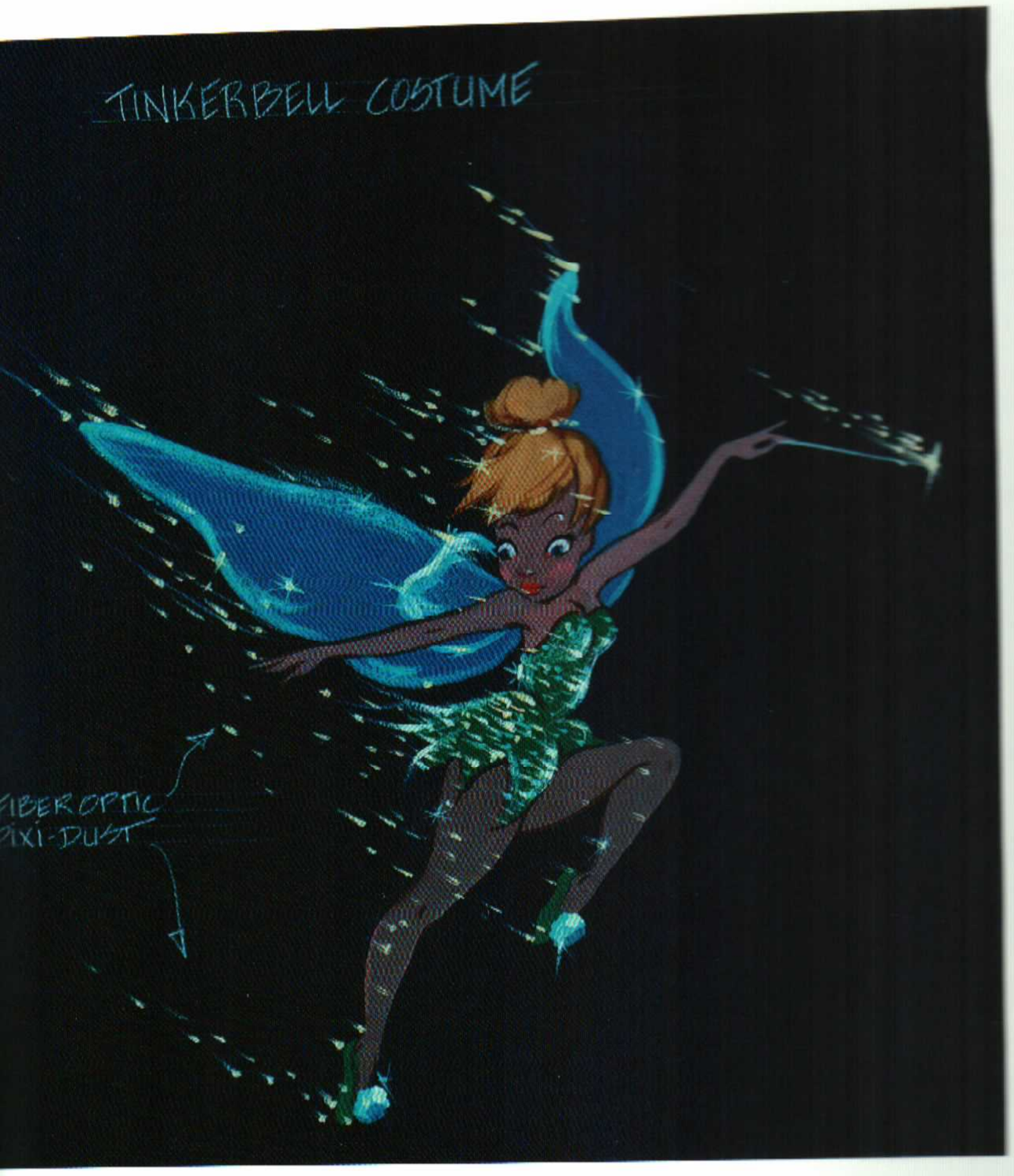
Walt, examining a model for the Matterhorn Bobsleds attraction, which would debut at Disneyland in 1959.

Bobsleds attraction two years earlier, the team at WED —the precursor to Imagineering—had a structure high enough to create Tinker Bell's journey across the sky. The now seventy-year-old Kline came out of retirement to perform the gravity-defying act. Six nights a week she climbed to the top of the 147-foot-high peak of the Matterhorn and harnessed up for her nightly glide along a 784-foot-long cable.

"I can actually feel the thousands staring at me from the sea of faces below," recalled Kline. "Every night when the searchlights come up to pick out Tinker Bell, then, up there on the mountain, I'm young again." For three summers Kline performed her daring aerial flight, launching the live fireworks extravaganza, "Fantasy in the Sky." Despite being diagnosed with cancer just one year into her spectacular stint, Kline continued her nightly aeronautics for two more years before retiring and passing away in 1964. Kline's years at Disneyland capped an extraordinary career. As she stated in an interview, "I have become a part of the most joyous experiment the world has ever seen."

In 1965, Judy Kaye, the daughter of Terrell Jacobs—Ringling Brothers' renowned lion tamer—took up Tink's wand. Kaye had been involved with Disney projects all her young life, as her mother trained many of the animals featured in Walt's early live-action films. In the Studio magazine for Cast Members titled *Backstage*, Judy's nightly adventures in the mid-1970s were vividly detailed: "She's helped into her harness (a bulky contraption resembling a parachute setup), her wings are attached, she's hooked up to the cable, the wire is given a last-minute test, the launcher takes her by the ankles and positions her for the impending takeoff, and they wait for the go-signal. In the meantime, three other team members are waiting high atop the catching tower behind the Fantasyland break area, ready for Tink's arrival.

"And all this time, the Main Street Electrical Parade is winding its way through the Park. Once the last float has disappeared, guests are alerted by the 'Voice of Disneyland'



SITE PAGE: Judy shown here in the daughter of Jacobs—Ringling rs' renowned lion -carried Tink's across the night Disneyland for er a decade.

FT: Early eering concepts ker Bell's flight at land.

GHT: Richard and th Sherman at the cademy Awards he Sherman s garnered for their work on oppins.

to look into the skies over Sleeping Beauty Castle where Tinker Bell will soon light the night with Fantasy in the Sky.

"Back up on the mountain, another recorded click-track tape counts off the moments remaining before takeoff. 'Tinker Bell, you have forty-five seconds . . . thirty-five seconds . . . twenty-five seconds . . . fifteen seconds . . . ten seconds . . . five, four, three, two, one—Go Tinker Bell!' And down on the ground, thousands of eyes gaze up to see the glittering pixie breeze gracefully through the dark skies, turning on fiery color with the mere touch of her magic wand."

After watching Tinker Bell's flight at Disneyland in 1962, Richard Sherman, of the legendary Sherman Brothers, and his wife, Elizabeth, noticed Walt walking alone down Main Street toward the Park's exit. Wanting to thank their host for such a memorable day, the Shermans approached Walt and gushed about their favorite experiences, especially the amazing fireworks display with Tinker Bell actually flying across the night sky. "I'll never forget it," reflected Richard. "Walt wiped a tear from his eye and said, 'Yep . . . it gets me every time!'"

The Sherman Brothers

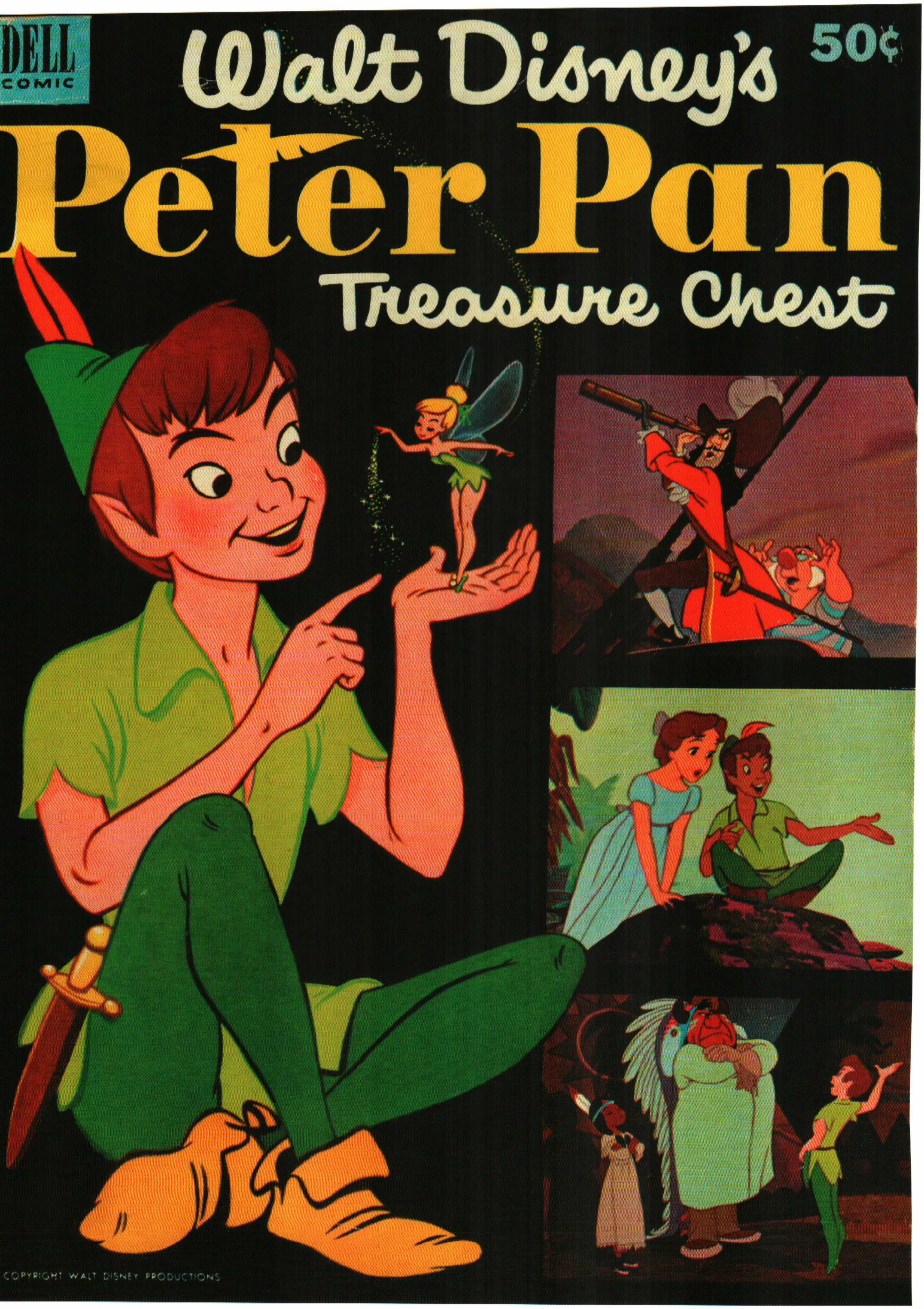
A legendary songwriting team, Richard and Robert Sherman have earned a reputation worldwide as the foremost composer/lyricist team in family entertainment. Their memorable songs continue to provide the soundtracks for feature films, television, theme parks, and the Broadway stage. The Shermans received two Academy Awards for Walt Disney's *Mary Poppins*: Best Original Score and Best Song for "Chim Chim Cher-ee." They also wrote one of the most performed and translated songs on earth: "It's a Small World (After All)."

Products, Pitches, and Pixie Dust

Even from the earliest stages of development, it was clear that Tinker Bell would present unique opportunities for a wide array of products. While in early explorations, one of the storywriters submitted notes on potential "by-products" inspired by *Peter Pan*. "It does seem that *Peter Pan* offers more than most pictures possibly could. Tiny figurines of Tinker Bell will begin to glow in the nurseries and bedrooms of the land each evening. Reversing Barrie's original intention for the better, Tinker Bell will be a fairy night-light to guard children's sleep." To encourage his writer to stay focused on developing story ideas, Walt's notated response was, ". . . none of a writer's business!"

In 1929 Walt Disney first licensed his popular animated character Mickey Mouse for use on a writing tablet for children. Three years later, Disney Licensing was born under the direction of the legendary merchandiser Kay Kamen, who, during the height of the Depression, promised a Disney character in every home. Through Kamen's pioneering efforts, Mickey Mouse and other early Disney characters became megastars featured on a broad spectrum of quality merchandise. Everything from plush toys to music and books brought in revenue that was used to support the realization of Walt's first feature-length animated film, *Snow White and the Seven Dwarfs*.

The animated films produced by the Studio yielded additional memorable characters for Disney Licensing to work with. Tinker Bell first appeared in print in *Walt Disney's Peter Pan Treasure Chest* comic book. Released in 1952, a few months before her film debut, the comic recounted Tink's adventures with Peter Pan. In addition to catching a glimpse of the forthcoming film, audiences met new characters, including a tough, seafaring parrot named Yellow Beak and a miniature mermaid water-baby named Bubbles. Tinker Bell's Never Land adventures were also transcribed into a series of books created for various reading levels, which were released with the film's debut. Accompanied by vivid renderings from the Studio artists, the stories introduced new experiences for Peter Pan and his pals.



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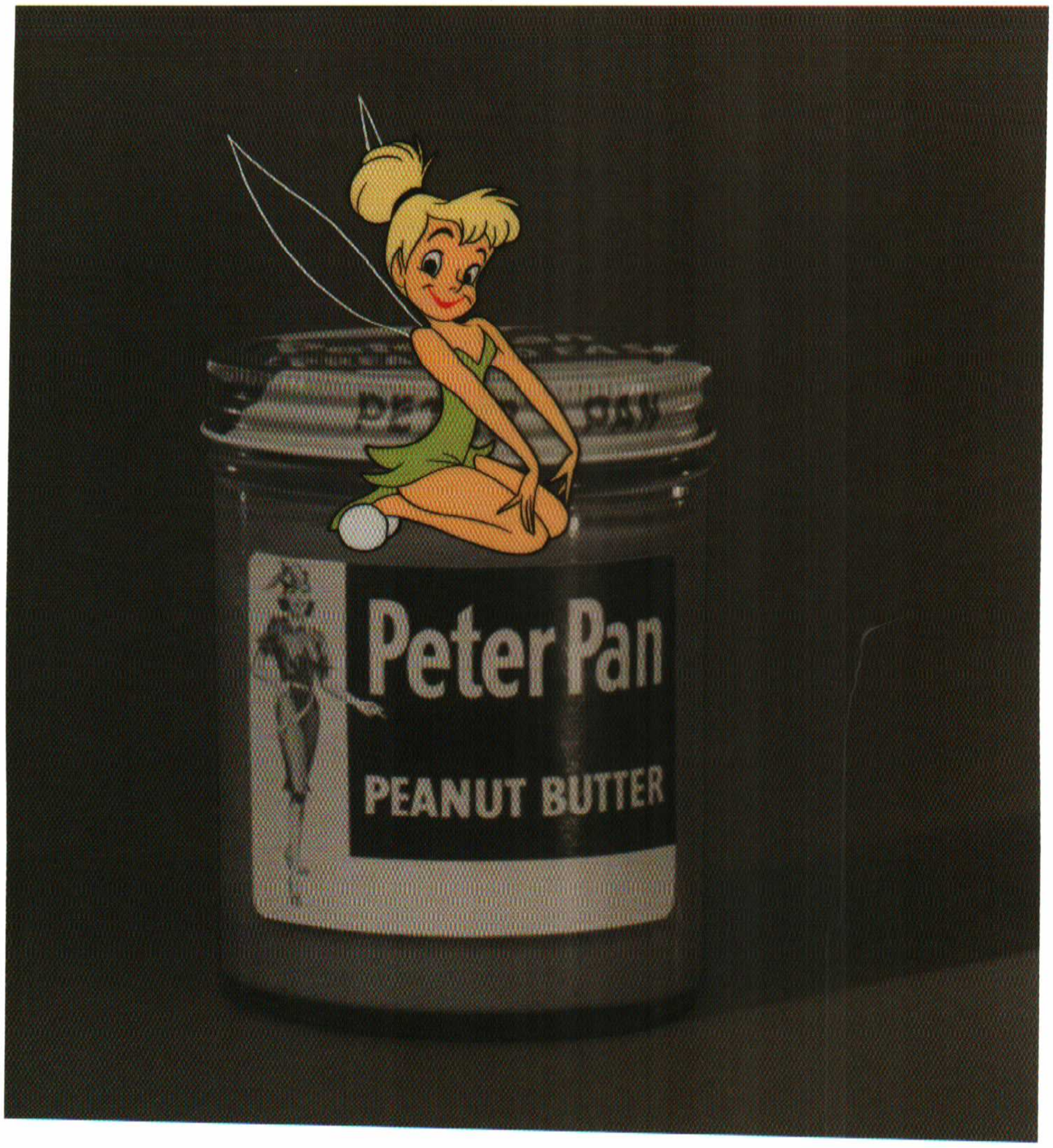

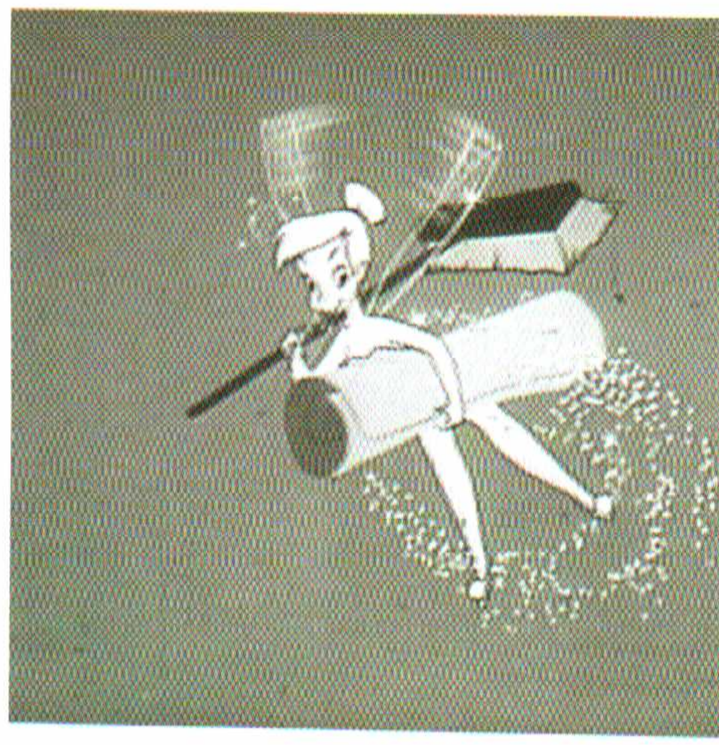

In addition to these books and comics, Tinker Bell graced a flood of products created for the release of *Peter Pan*, including sheet music, record albums, storybooks, and greeting cards. Sewing patterns permitted little girls to assemble their very own fairy costumes, and hand puppets inspired children's imaginations. Once *Peter Pan* had become a worldwide success, an even wider array of Tinker Bell products hit the market. Her image graced bedding, dishware, perfumes, puzzles, and even jars of peanut butter—all of which kept the magic of Never Land alive for little pixies and Lost Boys right in their own homes.

Pitch Pixie

In the mid-1950s, Disney began producing commercials for one of their regular *Disneyland* series sponsors, Peter Pan Peanut Butter. Tinker Bell became the official "spokes-pixie" for the brand, and quickly redefined the world of television commercials. Her popular sequences were directed by Charles "Nick" Nichols, and some of the Studio animators and artists assigned to work on her commercials included Don Luske, Bob Carlson, Bill Justice, Phil Duncan, Xavier Atencio, and Bill Peet. A legendary artist and story man, Peet was working on *Sleeping Beauty* when he and Walt had a disagreement. "The next day," Peet recalled, "I was sent down to the main floor to work on Peter Pan Peanut Butter TV commercials, which was without a doubt my punishment for what Walt considered my stubbornness. I toughed it out for about two months. . ."

PAGES 148–149: Co
artwork for the 19
Peter Pan Golden B
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Dempster illustra
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Peter Pan
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Smooth Peanut Butter
Peter Pan
Refrigerator Jar
59¢
39¢

PETER PAN
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From 1954 to 1957, commercials featuring Tink flying around giant jars of Peter Pan Peanut Butter appeared regularly during episodes of the *Disneyland* television series. With the help of voice narration by Disney perennials Sterling Holloway (the voice of Winnie the Pooh) and Cliff Edwards (the voice of Jiminy Cricket), Tink fluttered into the homes of America, celebrating the creamy "smoooothness" of the sponsor's product.

So efficacious were Tink's peanut butter ads, that soon she became the pitch pixie for a wide range of sponsors' products. From the American Dairy Association to the American Motors Corporation, sponsors clamored for Tink's magical endorsement. She touted Kelvinators, Hudson and Nash automobiles, and even a new line of frozen dinners from the Swift company.

Take-Home Tink

While Tink's television career blossomed, her presence at Disneyland grew as well. The magic of the Happiest Place on Earth could now be brought into homes in the form of souvenirs. In response to the sweeping popularity of the little pixie, a myriad of Tinker Bell Park-exclusive products began to emerge.

The very first Tink souvenir was a replica of her glow-in-the-dark wand. A lenticular button featuring Tink's face and name quickly followed. This innovative novelty, which magically shifted between images depending on the viewing angle, provided a relatively inexpensive way for guests to wear their favorite pixie with them everywhere! Jewelry, figurines, blankets, cup-and-saucer sets, postcards, guidebooks, candles, purses, and place mats featuring Tinker Bell quickly populated Park store shelves, allowing Tink's growing fan base to cherish her even after their visit to Disneyland had ended.

TOP: An
Disneyland gate
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DISNEYLAND

"TINK"
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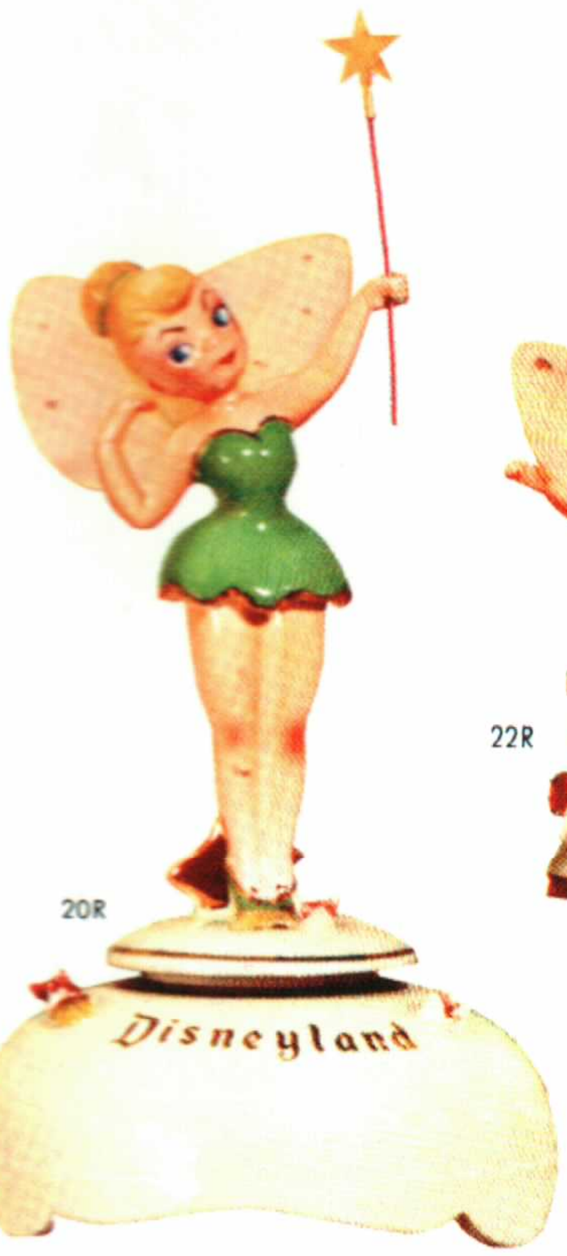
Disneyland
ANAHEIM CALIF.

FROM Disneyland
TINKER BELL'S
Enchanted
WAND
GLOWS IN THE DARK FOR HOURS!
TO MAKE YOUR WAND GLOW EXTRA BRIGHT... FIRST HOLD IT CLOSE TO THE LIGHT!
Mfd. and Guaranteed by
ULTRA-VIOLET PRODUCTS, INC.
San Gabriel, California



Tinker Bell

The cutest little Miss in the cleverest of gifts. These beautiful imported Tinker Bells are hand-painted ceramics with lace-like wings. Sure to be the most wanted present on your little girl's list.

Ruggles China and Gift Shop

Tinker Bell with her golden star wand slowly turns as the music box plays "When You Wish Upon a Star."
Gift No. 20R . . . *delv'd* **$5.98**

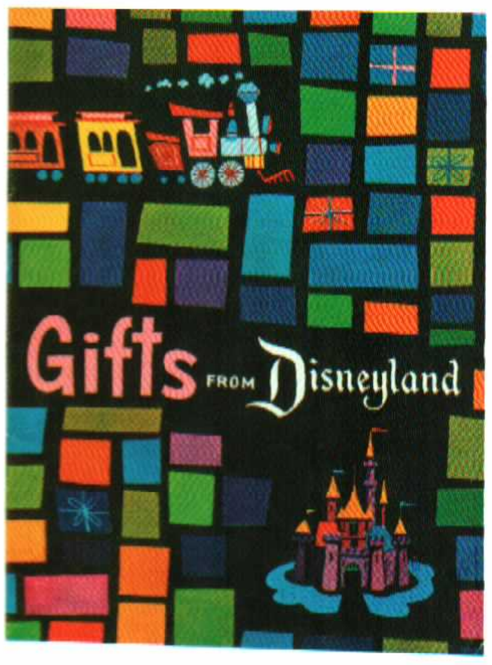
Tinker Bell spins round 'n round and looks like she's flying in air.
Gift No. 21R . . . *delv'd* **$1.75**

Tinker Bell is perched high on top of her own flowered bell.
Gift No. 22R . . . *delv'd* **$1.50**

Tinker Bell guards the contents of the flowered jewel or powder box.
Gift No. 23R . . . *delv'd* **$1.75**

Tinker Bell steps daintily among the flowers when the ring is filled.
Gift No. 24R . . . *delv'd* **$2.25**

What every girl's room deserves!
Available only at Ruggles in Disneyland.



Fantasyland

A magic land that takes you back to childhood. You'll cross over the ancient drawbridge of a medieval castle into a timeless world of imagination. Here you'll become a part of the Peter Pan story, and flee with Snow White from the Wicked Witch. You'll soar aloft with Dumbo, the flying Elephant . . . encourage Casey Jr., "the little train that can," as he huffs and puffs up Impossible Hill. In Storybook Land you'll ride in Canal Boats, gliding past Cinderella's Castle, Pinocchio's Village, the Three Little Pigs' Houses and other enchanting miniature villages. All these and more make up the world of Fantasyland.

l began to appear everywhere
neyland, from signage and
to figurines, jewelry, porcelain
es, and even the shopping
border artwork surrounding
ns is from an early Disneyland
book (TOP).

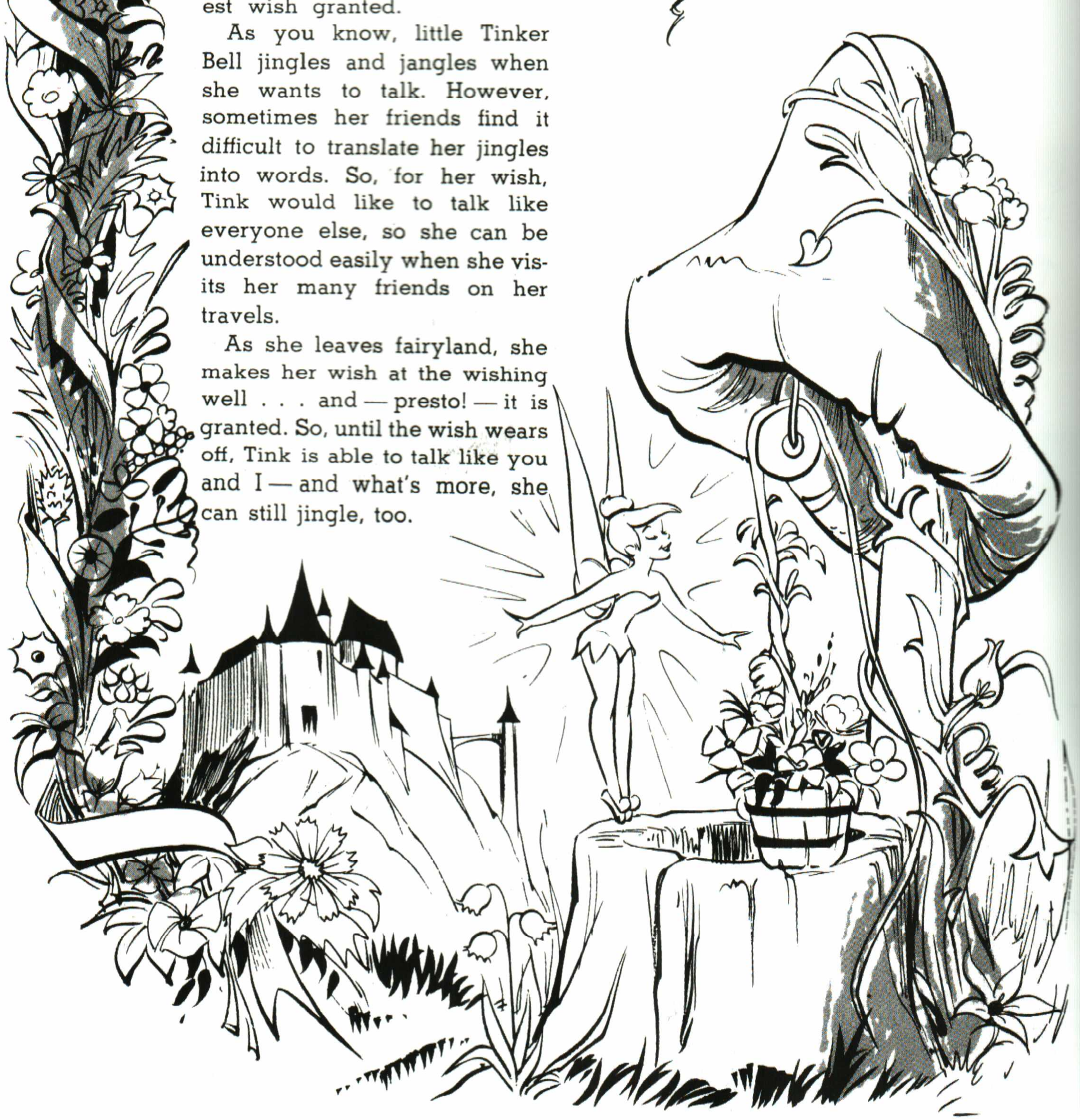
Main Street, U.S.A.

Return to the happy days of yesteryear the moment you enter Walt Disney's Magic Kingdom. Here, you'll find yourself back in the carefree era of the 1890's on a typical small town Main Street—cornerstone of the American way of life. You'll fulfill many cherished dreams as you answer a "fire alarm" and clamber aboard the old-fashioned hose and chemical wagon. The horse-drawn trolleys . . . the surreys "with the fringe on top" . . . a 1905 horseless carriage . . . stores and exhibits reminiscent of a bygone era and a never to be forgotten way of life . . . all are a part of Disneyland's Main Street, U.S.A., the "heartline of America."

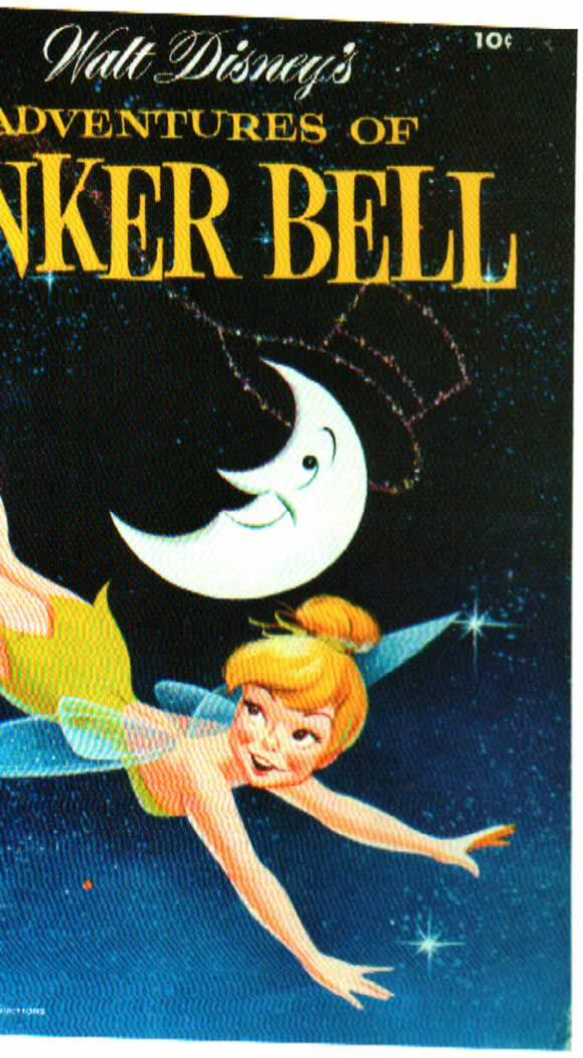
Once every year, the elves and fairies leave their enchanted kingdoms . . . and, when they go, they can have their one greatest wish granted.

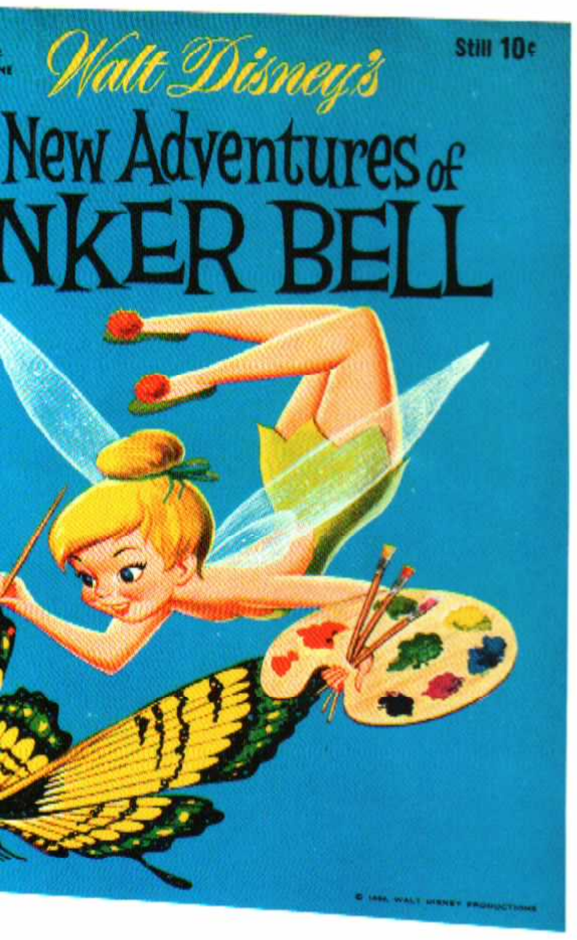
As you know, little Tinker Bell jingles and jangles when she wants to talk. However, sometimes her friends find it difficult to translate her jingles into words. So, for her wish, Tink would like to talk like everyone else, so she can be understood easily when she visits her many friends on her travels.

As she leaves fairyland, she makes her wish at the wishing well . . . and — presto! — it is granted. So, until the wish wears off, Tink is able to talk like you and I — and what's more, she can still jingle, too.



Tinker Bell's wish is granted as she gains the ability to have her voice heard in the 1958 comic book *Adventures of Tinker Bell.*





Walt Disney's
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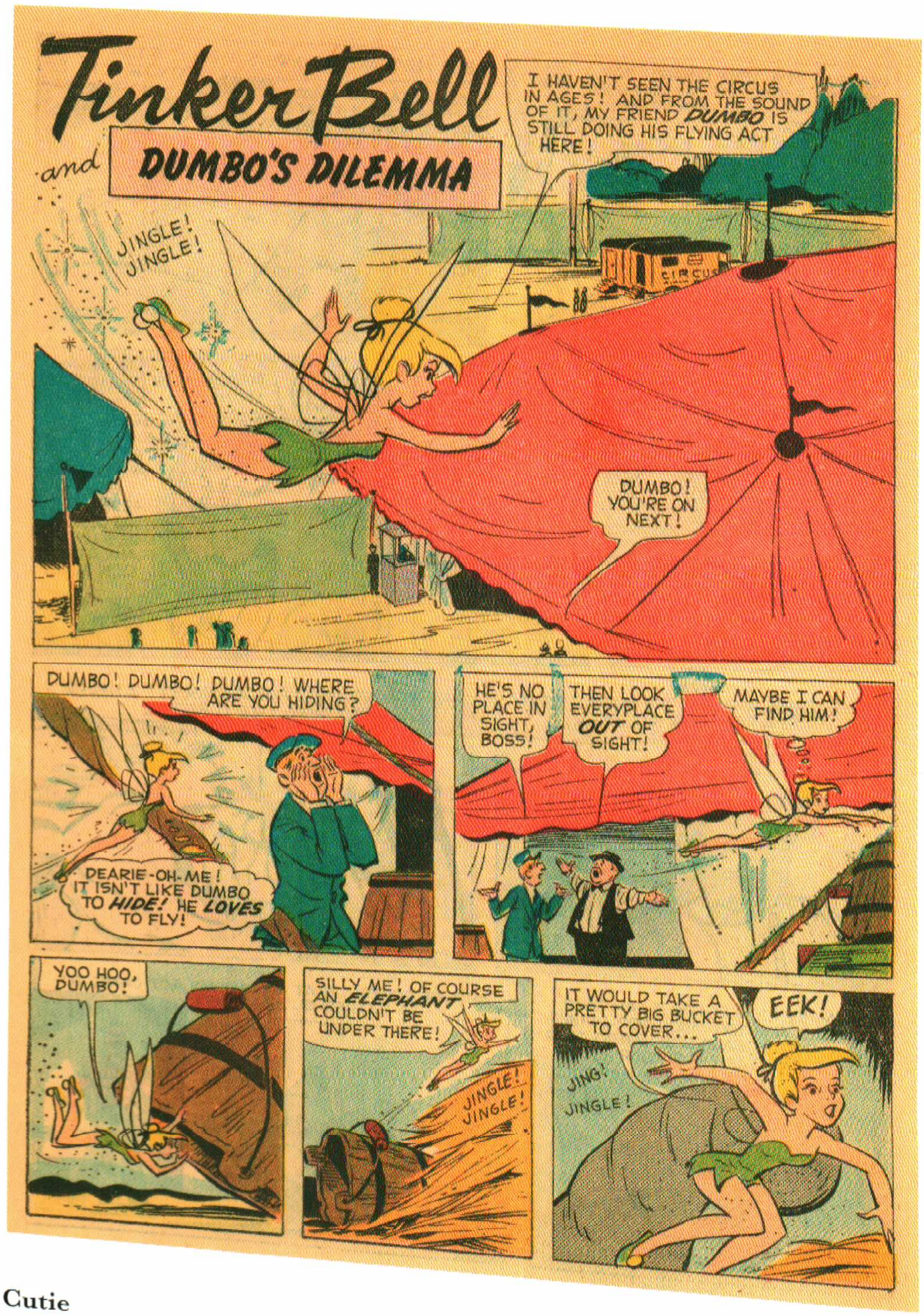
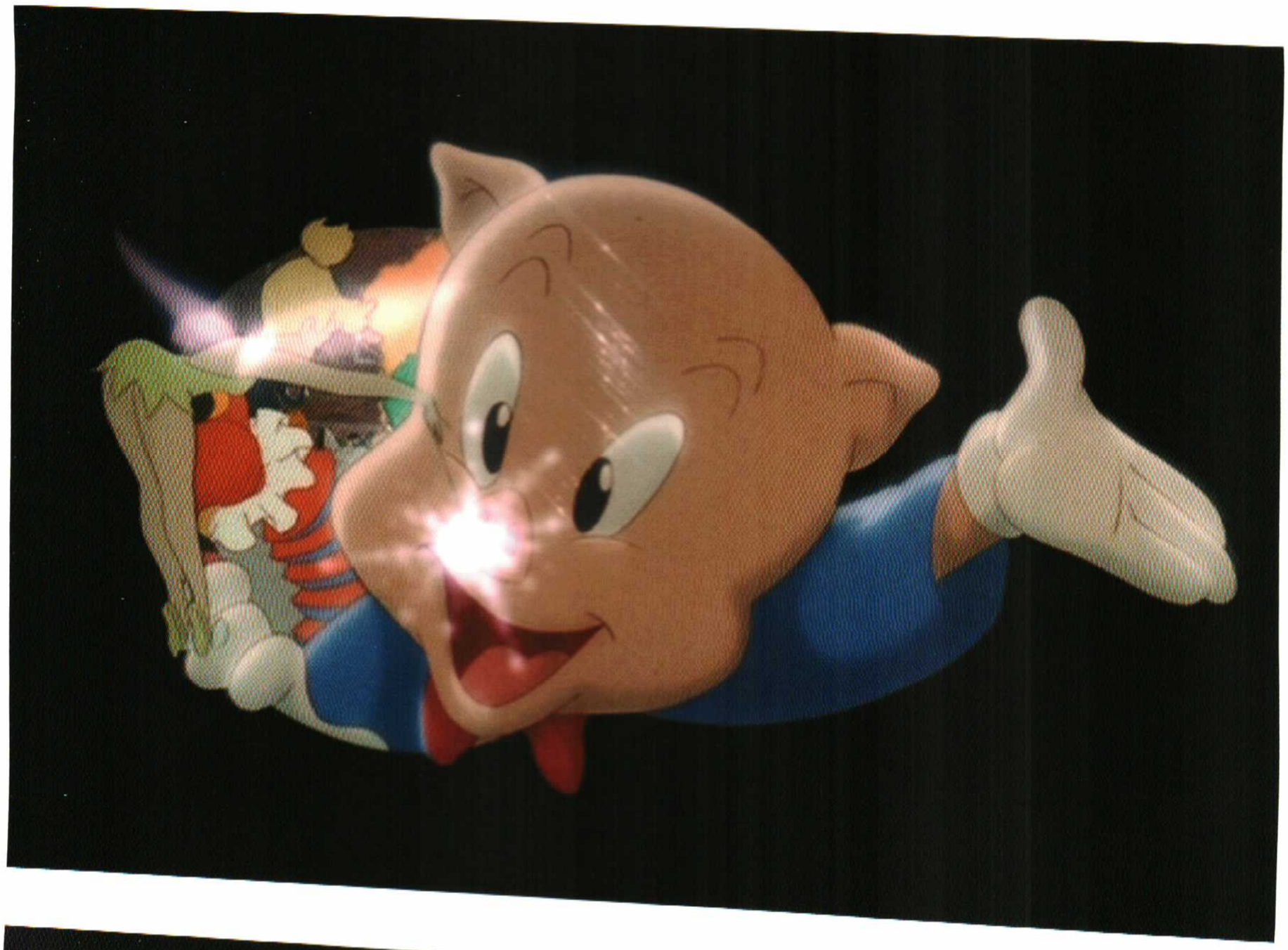


Comic Book Cutie

Having only played a supporting role in the *Peter Pan Treasure Chest* comic book, Tinker Bell took a new leap in March 1958; she was featured in her very own comic book, Walt Disney's *Adventures of Tinker Bell*. Filled with games and activities, the comic—and its April 1959 follow-up, *The New Adventures of Tinker Bell*—saw Tink partake in a variety of adventures with her animated pals from the Disney Studios; she confronts the wicked witch from *Snow White and the Seven Dwarfs*, helps Dumbo return to the air, and visits her friends Jiminy, Geppetto, and Pinocchio. In an effort to ease readers into the concept of Tink having actual dialogue, the Studio opened each book by illustrating the efforts Tink must go to in order to be understood while traveling outside of Never Land. In 1976, Tinker Bell made an additional featured comic book appearance alongside Jiminy Cricket, enabling a new generation of readers to travel along on her adventures.



TOP: Noted Disney animator Andreas Deja created Tinker Bell's closing for the landmark 1988 film *Who Framed Roger Rabbit*.

BOTTOM: A rare Tinker Bell cameo is made in Disney's 1985 film *The Black Cauldron*.

ll returns to
n with her pal
in the 2002
lm, *Return to*
nd.

Further Film Fame

After a three-decade-long hiatus, Tinker Bell's feature-film career continued in 1985 with a brief cameo appearance in the Studio's twenty-fifth full-length animated feature film, *The Black Cauldron*. Though she was not part of the original story, Tink's presence was later confirmed by Joe Hale, the producer of this animated classic. "Tinker Bell was such a fun character," he later remarked, "and the guys were always doing things like that." True to form, Tink can be spotted within the swarm of her kin, the Fair Folk, who assist King Eidilleg in sending the young heroes on their quest.

In 1988, film audiences caught another glimpse of Tinker Bell in the combination-live-action-and-animated blockbuster *Who Framed Roger Rabbit*. Set in the fictional 1947 world of Maroon Cartoons, Tinker Bell is one of the few postwar characters to make an appearance. Armed with her pixie-dusted wand, she ends the film after a particular pig announces, "That's all folks!" Tink's familiar closing to this landmark film signaled the beginning of the second golden age of Disney animation.

Almost fifty years after the release of *Peter Pan*, the Walt Disney Company revisited the classic J. M. Barrie tale in *Return to Never Land* (2002). Set in London during the German bombing raids of World War II, the film depicts Wendy as an adult with a family of her own. Jane and Danny delight in their mother's stories of Peter and the pirates of Never Land, but with the war going on, Jane begins to take her responsibilities a bit too seriously. Captain Hook pays a visit and, mistaking Jane for her mother, Wendy, he kidnaps Jane and whisks her back to Never Land.

Retaining her original design, silvery-bell voice, and feisty attitude, Tinker Bell is fast at Peter's side, happily sharing in his adventures. This time, however, Tink's jealousy issues involve Wendy's daughter. Yet, despite their differences, Jane and Tink work together as they outwit Hook and his scurvy band of pirates, bringing Peter and the Lost Boys to safety. This additional adventure in Never Land introduced Tinker Bell to a new generation of fans, while opening a new world of possibilities for everyone's favorite pixie.

A Published Pixie

Over one hundred years after her stage debut, and nearly fifty years after her animated-film debut, Tinker Bell's latest incarnation took an extraordinary turn. Proving that great things can come from small beginnings —and in small packages—Tinker Bell's next exciting adventure began with the simple question: What if Tinker Bell had friends? In answer to this question, the world of Pixie Hollow was born.

Disney artists began to explore the palette and design of the organic world of fairies. In keeping with the Studio's tradition of artwork inspiring story and character, influences were found in the delicate backgrounds and animal concept work done for *Bambi*, *Pinocchio*, and *Snow White and the Seven Dwarfs*. From this rich animator's "back lot," a new generation of characters took form.

Upon seeing early samples of exploratory artwork, Newbery Award-winning author Gail Carson Levine began shaping a modern fairy tale about Tinker Bell. A lifelong fan of J. M. Barrie's tales of Never Never Land, Carson Levine imagined a world of magic and wonder in which Tinker Bell dwells with countless other talented fairies. Released in 2005, *Fairy Dust and the Quest for the Egg* offered a behind-the-leaf peek into the magical world of Tinker Bell —before Peter Pan arrived in Never Land.

With readers hooked, subsequent books followed: Levine's *Fairy Haven and the Quest for the Wand* debuted in 2008, and *Fairies and the Quest for Never Land* hit shelves in 2010. Derivative picture books, including *In the Realm of the Never Fairies* and *The World of Fairies*, chapter books, and novelty formats opened the door to Pixie Hollow for millions of children worldwide. With over three hundred different Disney Fairies books published to-date, this successful series continues to charm readers with new stories of Tinker Bell and her fairy friends.

Levine's *Fairy Dust* wasn't the only 2005 publication to chronicle the beginnings of Tinker Bell, however. *Peter and the Starcatchers*, the first in a series of novels by Dave Barry and Ridley Pearson, answers the question, "How did Peter Pan and Captain Hook meet?" Set several decades before J. M. Barrie's classic fairy tale, this whimsical book takes readers on a page-turning adventure with Molly Aster, the daughter of the famous

Fairies

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SITE PAGE: David
na's artwork
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Levine's best-
book, *Fairy Haven*
Quest for the

Various David
na illustrations of
Bell and friends.

"Our Tink is sharp-tongued—although fortunately only Peter understands her—and often quite funny."

—Dave Barry

Starcatcher Leonard Aster. This spirited young girl finds herself aboard a pirate ship, which also happens to be transporting five young orphan boys to the land of Rundoon. Molly and the orphans, one of whom is Peter, discover that the ship is carrying a magical cargo: a chest full of starstuff, which they must protect from the evil pirate, Black Stache.

"Most people know Tinker Bell as a sweet and lovable fairy, always smiling and sprinkling pixie dust," reflects coauthor Dave Barry. "In the Starcatchers series, we saw her differently—not as sweet, and definitely not as lovable, but very brave and fiercely loyal to Peter, the boy she was created to protect. Despite her cantankerousness, she worked her way into our hearts, and became one of our favorite characters." So rollicking was this initial adventure of Peter, Molly, Tinker Bell, and the Lost Boys, that it was succeeded by four sequels and a spin-off series of books for younger readers.

Tinker Bell's literary adventures continued with an appearance in the Peter and the Starcatchers series of novels, illustrated by Greg Call.

OPPOSITE PAGE: A true Tinker Talent Fairy. Drawing by Judith Holmes Clarke; painted by Adrienne Brown-Norman.

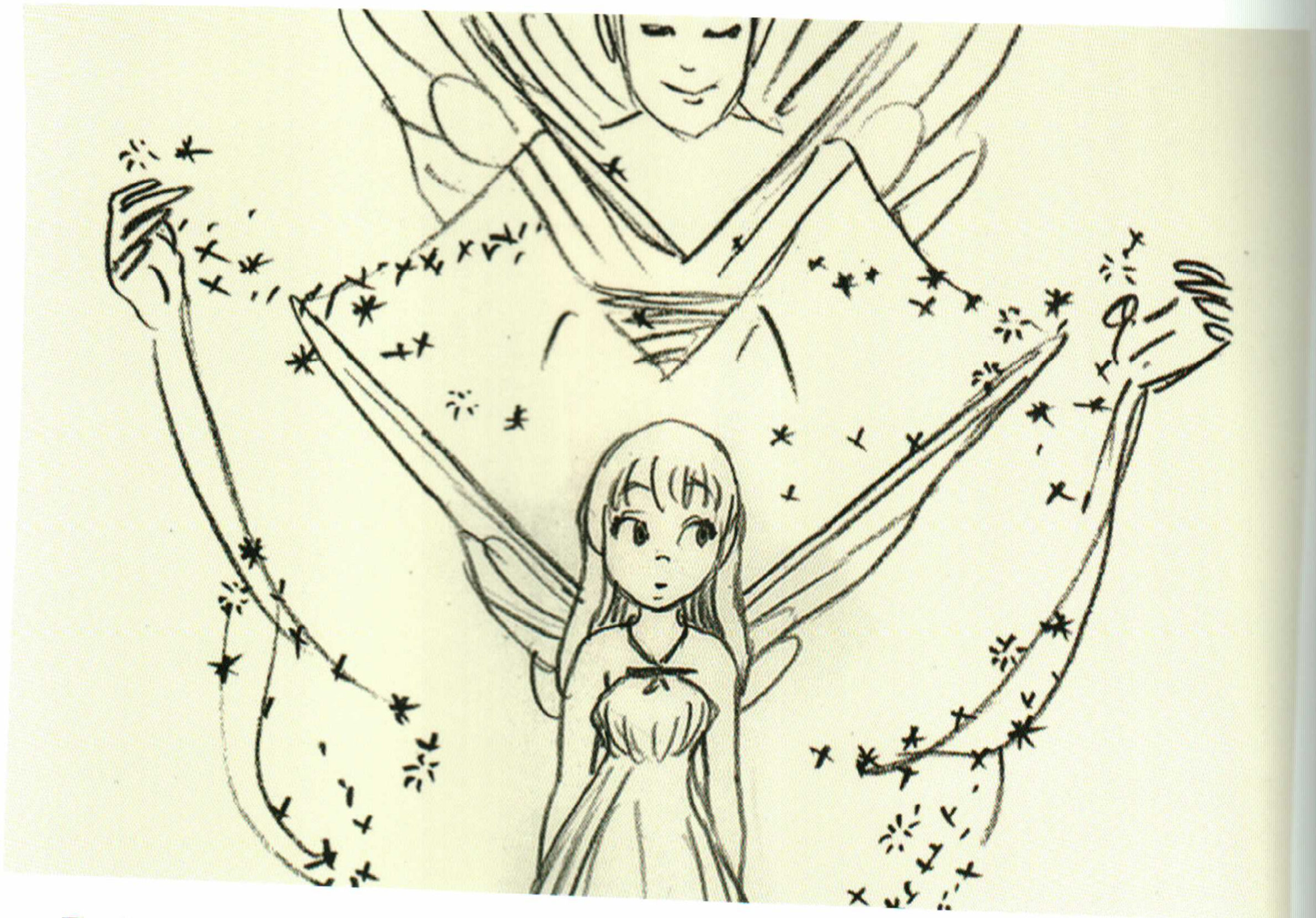
Pixie Hollow Adventures

Considering the success of the Pixie Hollow publications, it was a natural step for the Studio to expand Tink's adventures in a feature-length film. To bring the world of the fairies to life and to tell the story of Tinker Bell's origins, chief creative officer of the Walt Disney Studios, John Lasseter, met with filmmakers in 2006 to explore the possibilities that such a vibrant character offered.

Building upon the rich heritage of Never Land, artists soon began working to bring the world of Pixie Hollow to the screen. "Pixie Hollow is a small area within Never Land where all of the fairies live, and where there are four permanent seasons: winter, summer, spring, and fall," explains Lasseter. "Everything revolves around this one magical Pixie Dust Tree at the center of Pixie Hollow, and it's where all the pixie dust comes from." The key to the fairies' magic, pixie dust can only be found flowing from deep within the Pixie Dust Tree. It takes one level teacup of pixie dust per day to keep a fairy in topflight condition.

Tinker Bell's most recent evolution brings her from her classic animated form into today's realm of computer-generated technology. But while the medium for her creation has shifted, her appearance remains the same: she still wears her trademark green tutu, her gossamer wings maintain their ever-delicate flutter, and her familiar blond locks frame deep blue eyes. Perhaps the biggest development in her latest evolution is that Tink's voice—and those of her fairy friends—can now be heard by clumsys (humans). As fairies inherently have quite a lot to say, Tinker Bell is no exception. She's brash, opinionated, and sometimes gets a tad bit overexcited.

"It's really a great honor giving a voice to something as iconic as Tinker Bell," reflects Mae Whitman, the film and television talent who lends her voice to the tiny sprite. "She has an attitude, but she's very smart and funny and has a heart of gold. It's inspiring to see such a strong female lead character who has her little flaws and things that she needs to overcome, but is growing and learning. Her whole life's journey is to find things that are new and interesting, and I feel lucky to be a part of such a great adventure."



The films take their cue from Barrie's writings, which revealed that fairies are born from a child's first laugh. Adhered to a dandelion seed, the laugh travels on the wind far across the sea to Never Land, and comes to rest in Pixie Hollow. Once there, an existing fairy pours a cupful of pixie dust on the seed, and it transforms into a new fairy.

Immediately following a new fairy's arrival, the Talent Discovery Ceremony begins. Fairies of every proficiency gather to watch, and the new arrival makes the important discovery of their own talent. There are many different types of specializations, most of which are centered around nature. A fairy's talents are his or her true calling—the thing she or he is best at and loves the most. It is an unbreakable vow when a fairy promises something "on her talent," and performing what she does best brings a fairy her greatest joy. "Tink is a Tinker Fairy," notes Lasseter, "and she's very, very talented at putting things together in clever ways. She's cute, vibrant, and feisty, and very creative as well."

The fairies of Pixie Hollow nurture nature by helping to bring about the change of the seasons. Busy with such details as changing the colors of the leaves, moving a sunbeam to melt snow, or waking animals from their winter slumber, the fairies are nature's gentle agents. "What excited me about this world was the notion of how fairies were so connected to nature," recalls Lasseter. "Now, when children ask, 'Why do the leaves turn color in the fall?' or 'Why are there dewdrops on the grass when it hasn't rained overnight?' the perfect answer is, 'Fairies did it!'"

PAGE 169: Digital concept imagery of Tink before revealing her world of Pixie Hollow to audiences in her own feature film, *Tinker Bell*.

TOP: In this story sketch by Frank Nissen, Queen Clarion bestows Tinker Bell's wings during Tink's Arrival Ceremony.

"Have you ever wondered how nature gets its glow?
Who gives it light and color as the seasons come and go?

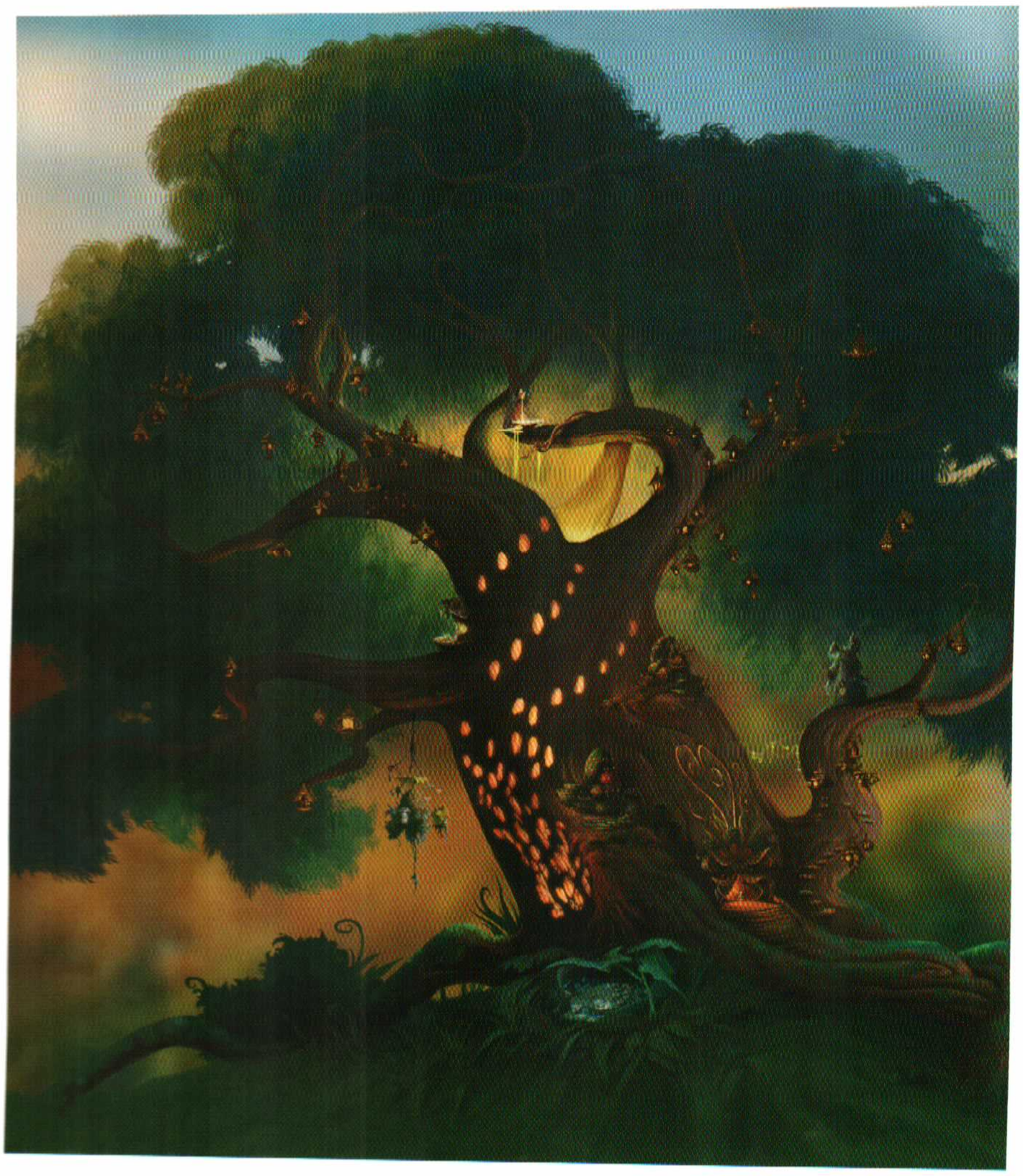
Who helps all creatures great and small to walk, to swim, to fly?
Who crafts such tiny details? You might see them if you try.

For it's all the work of fairies, but they stay well out of sight.
And the first time that a baby laughs, a fairy's life takes flight."

—Jeff Howard, Screenwriter, *Tinker Bell*

nal film frame of Tinker
ell's Arrival Ceremony.

Sour Plum Tree
Winter Woods
Pinetree Grove
Fall Forest
Pixie Dust Tree
Rosetta's Garden
Havendish Stream
Tinker Nook
The Orchard
Mossy Furrow
Thistle Field
Summer Glade

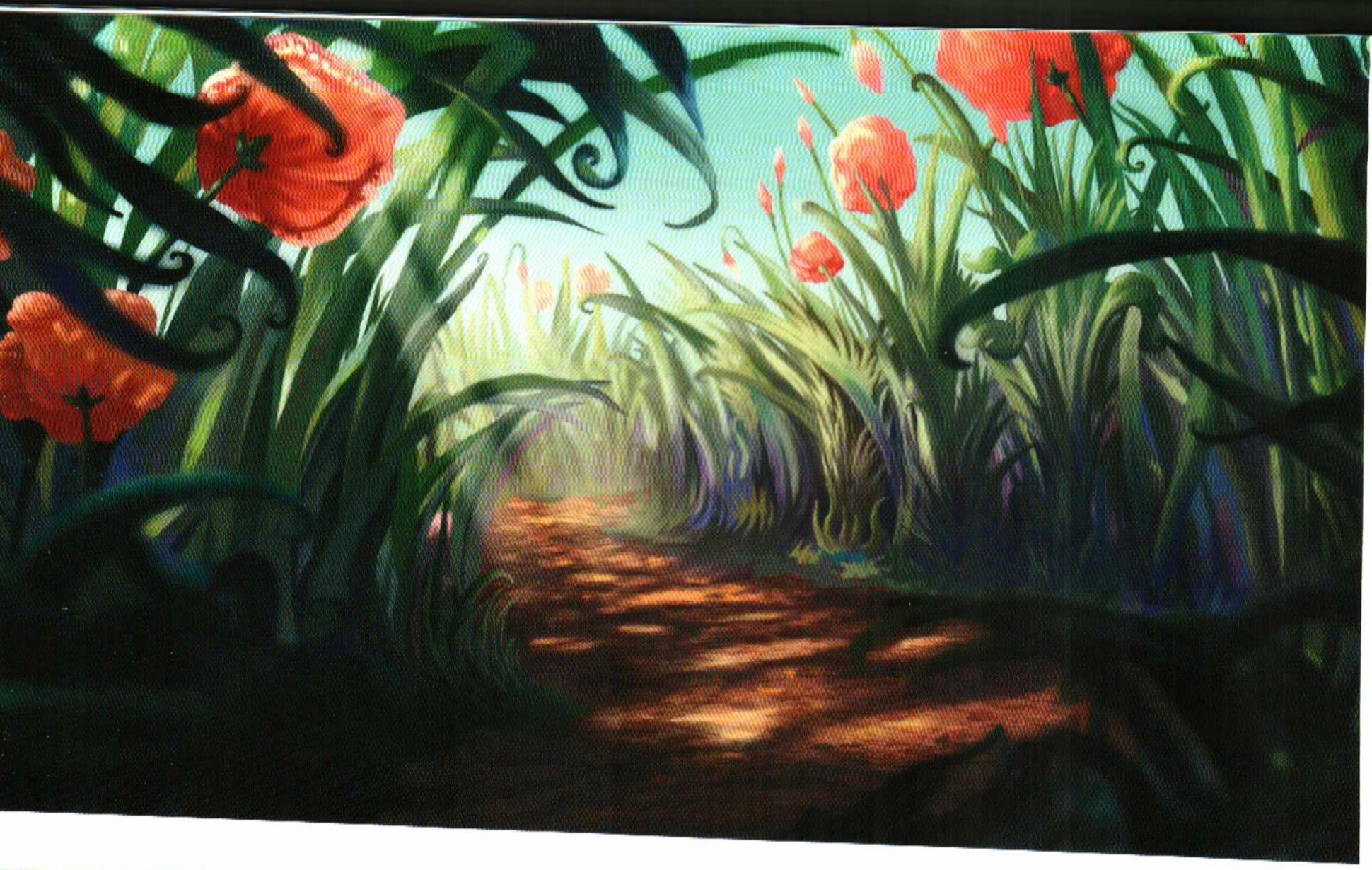


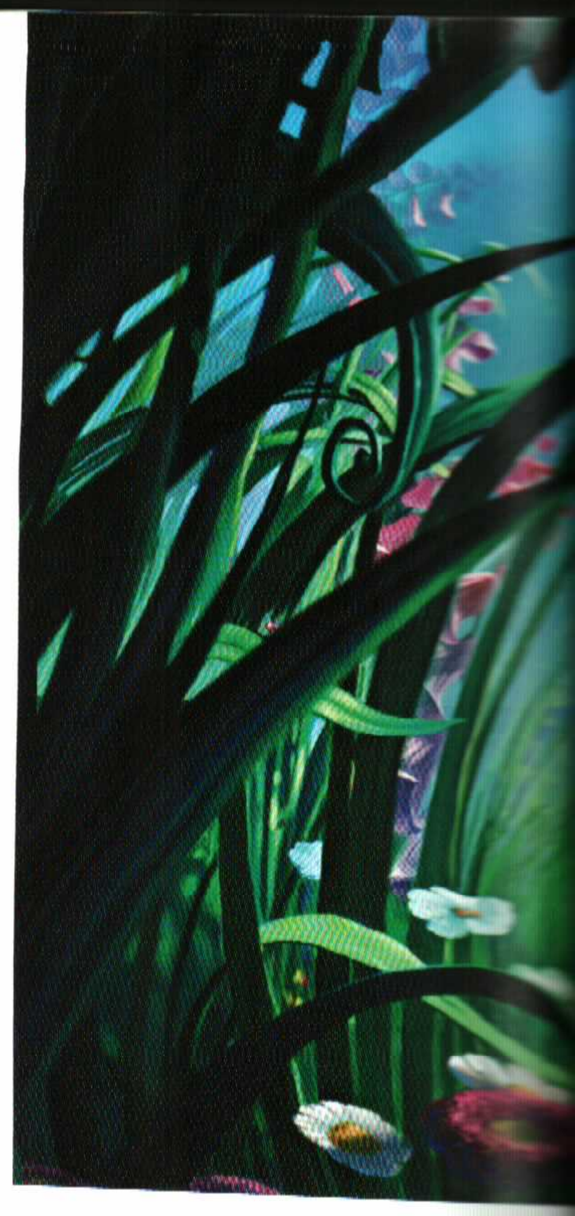
OPPOSITE PAGE:
An overview map of Pixie Hollow, tucked somewhere within Never Land. Concept design by Julio Leon.

TOP: An early concept design of the fabled Pixie Dust Tree at the center of Pixie Hollow. Layout by Dennis Greco, painting by Miguel Gil.

Pixie Dust Tree

At the center of Pixie Hollow is the majestic Pixie Dust Tree, the largest tree in the valley. This special tree's reach extends across the entirety of Pixie Hollow, and the guilds for each of the fairy talents can be found within its branches. Queen Clarion, as well as the Ministers of the Seasons, make their homes there. Fairies gather within the base of the tree at the Fairy Tale Theatre to hear the telling of their myths and legends. There's also an arrival area, where each fairy is born, which can be found high in the leafy boughs. From the heart of the tree, precious pixie dust—the secret to flight—flows down into the Pixie Dust Depot, where Dust Keeper Fairies sort, process, and measure one level teacup and carefully dole it out to every fairy on a daily basis.

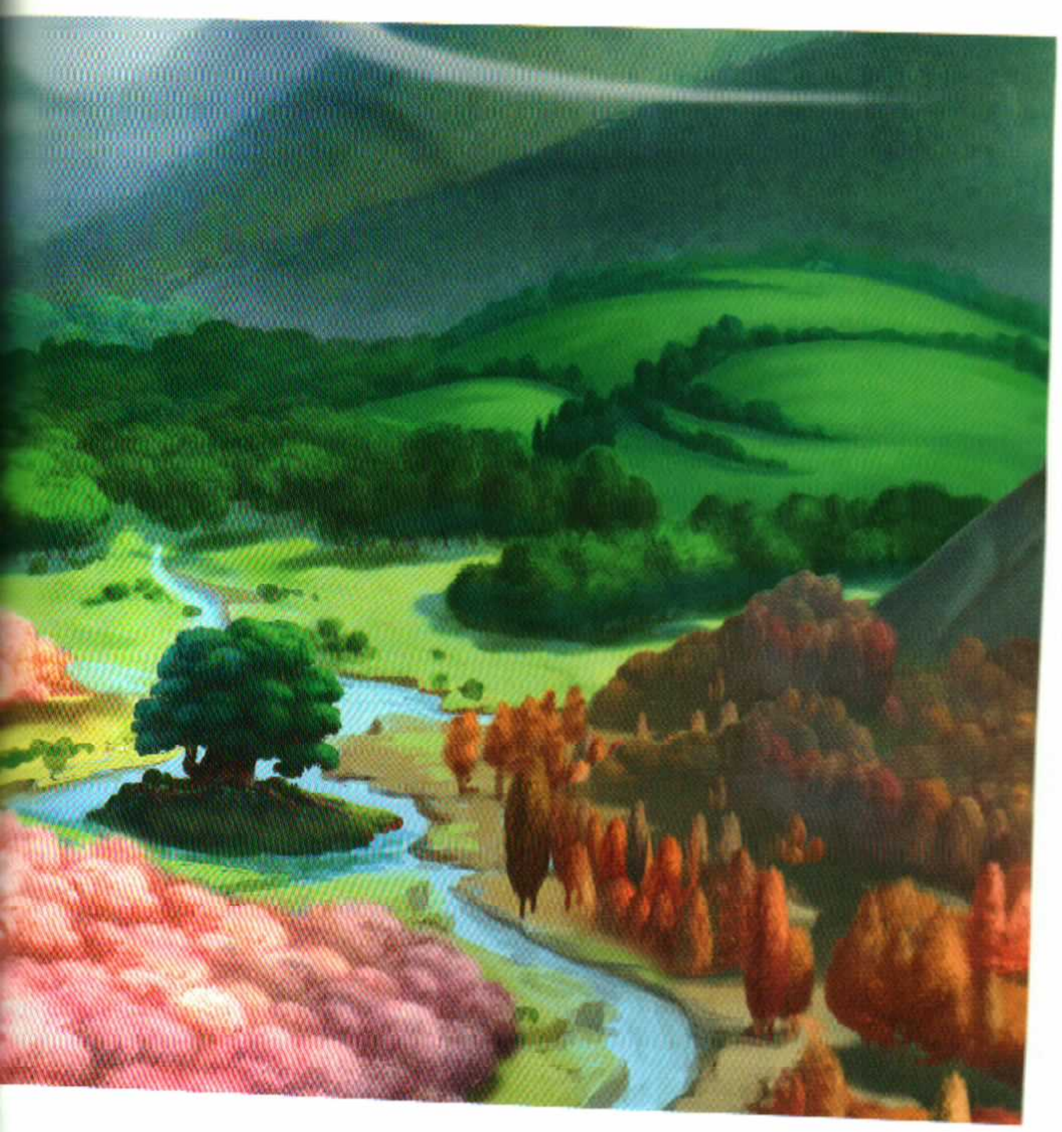


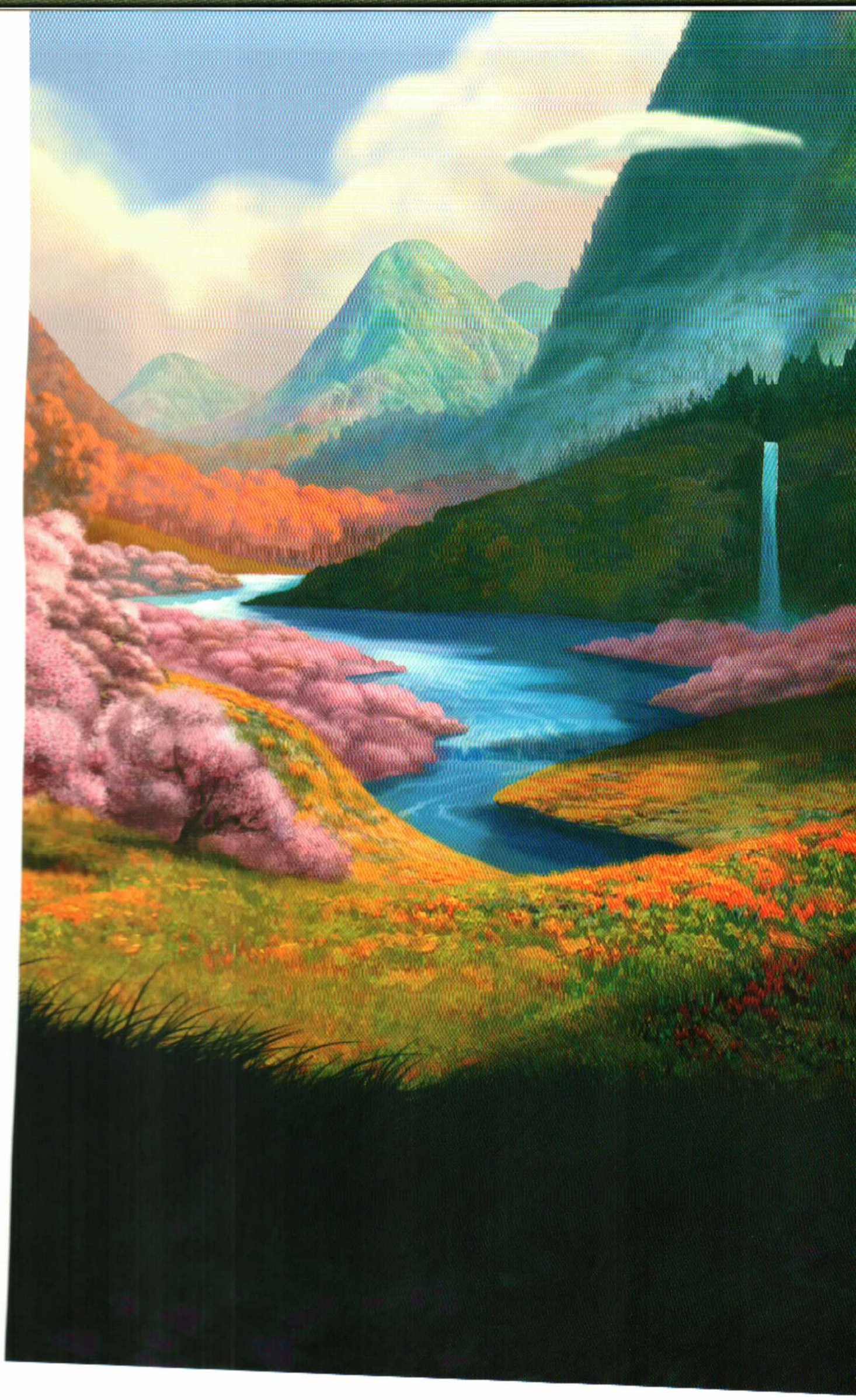


The Seasons

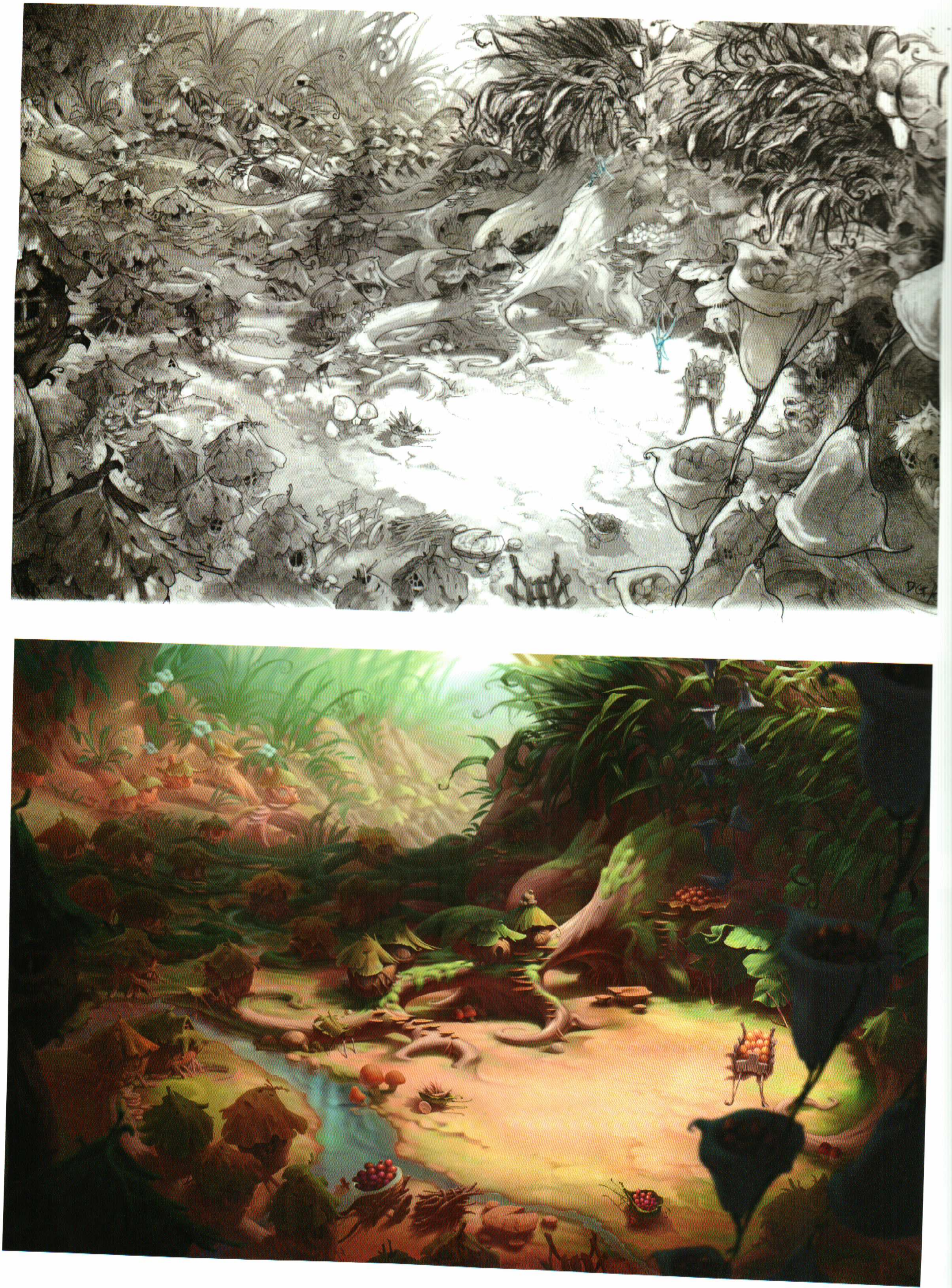
The lush valley of Pixie Hollow can be found on the mysterious island of Never Land—if you know where to look. Filled with gently flowing streams, brilliant sunflower meadows, majestic autumnal forests, and snowcapped mountains, the home of the fairies is truly an enchanted place. The four seasons exist simultaneously and continuously, each occupying one of the four realms surrounding the Pixie Dust Tree. All throughout Spring Valley, it is the season of renewal. The sun shines brightest in Summer Glade, creating a warm and lush destination for fairies to relax and play. The ever-turning leaves of the Autumn Forest provide a stunning backdrop for the annual Autumn Revelry, and the quiet, mysterious, and solitary world of the Winter Woods is a place where fairies of the other realms rarely venture because of the bitter cold. It is here within each of these magical places that the fairies of Pixie Hollow prepare for the changing of seasons on the mainland.

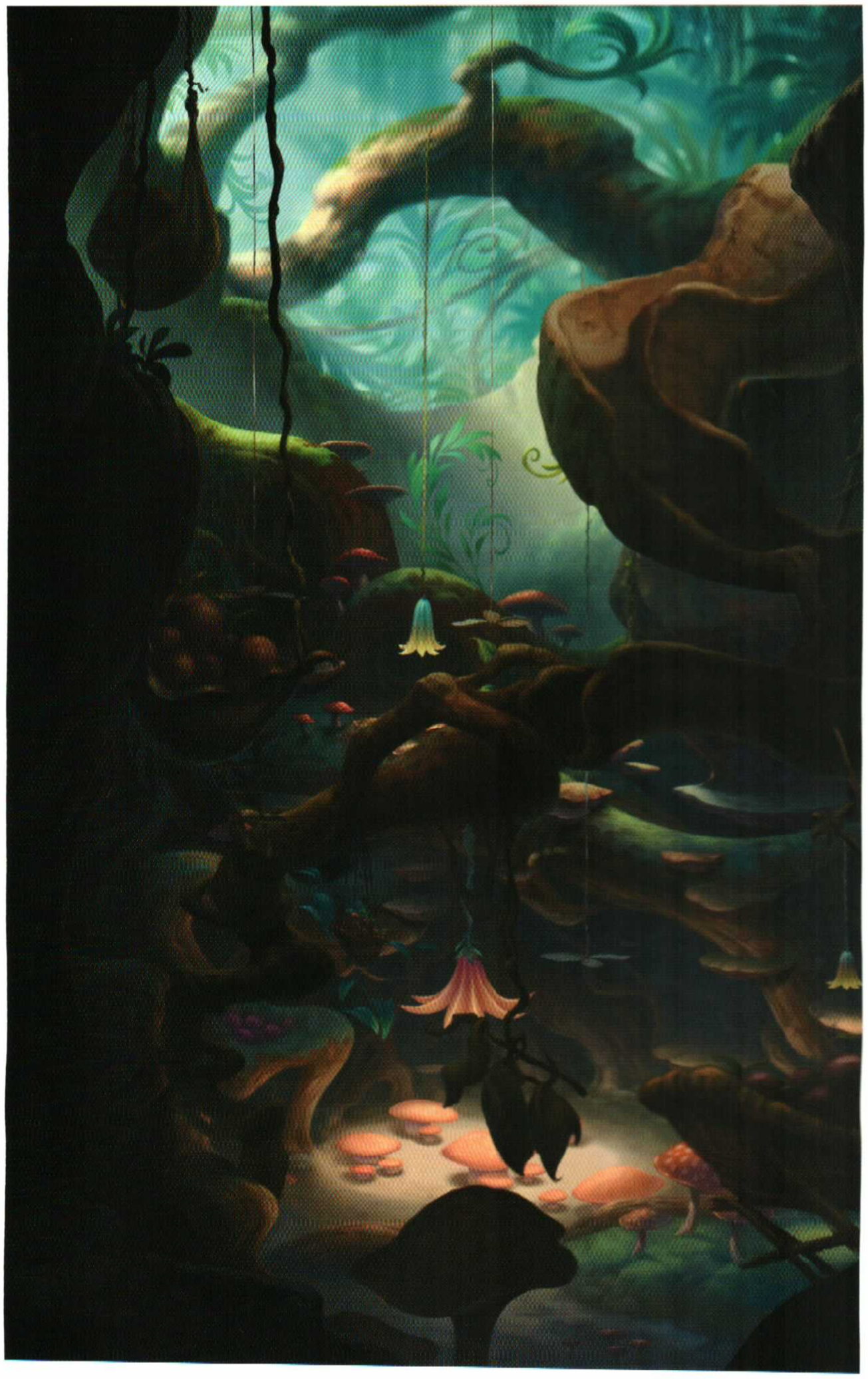
Environments within the fairy world of Pixie Hollow include Spring Valley and Summer Glade.

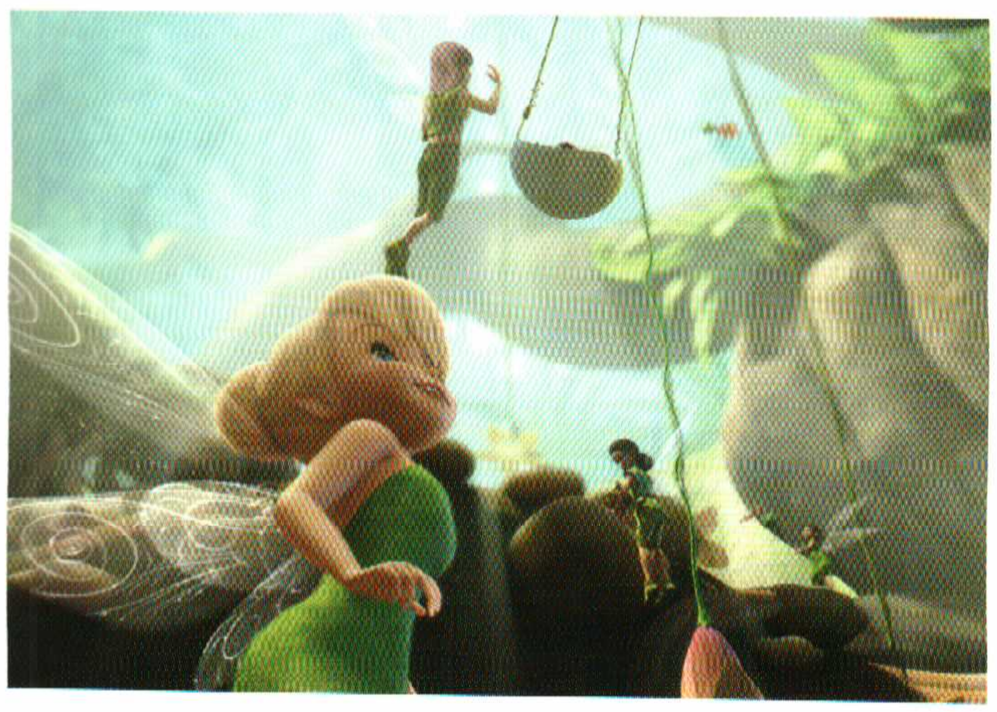




Colorful leaves are always turning in the Autumn Forest, while snow bedecks the mysterious and forbidden Winter Woods.







OPPOSITE PAGE: Layout drawing of the Tinker's Nook by Dennis Greco. Painting (below) by Natalie Francioni-Carp.

TOP LEFT: The nooks and crannies of the Tinker's Nook within Pixie Hollow. Layout by Julio Leon; painting by Miguel Gil.

TOP RIGHT: Color design exploring the Tinker's Workshop. Layout by Julio Leon; painting by Miguel Gil.

MIDDLE: Final film image.

BOTTOM: Tinker Bell in autumn attire. Design by Ritsuko Notani; painting by Joel Paro.

Tinker's Nook

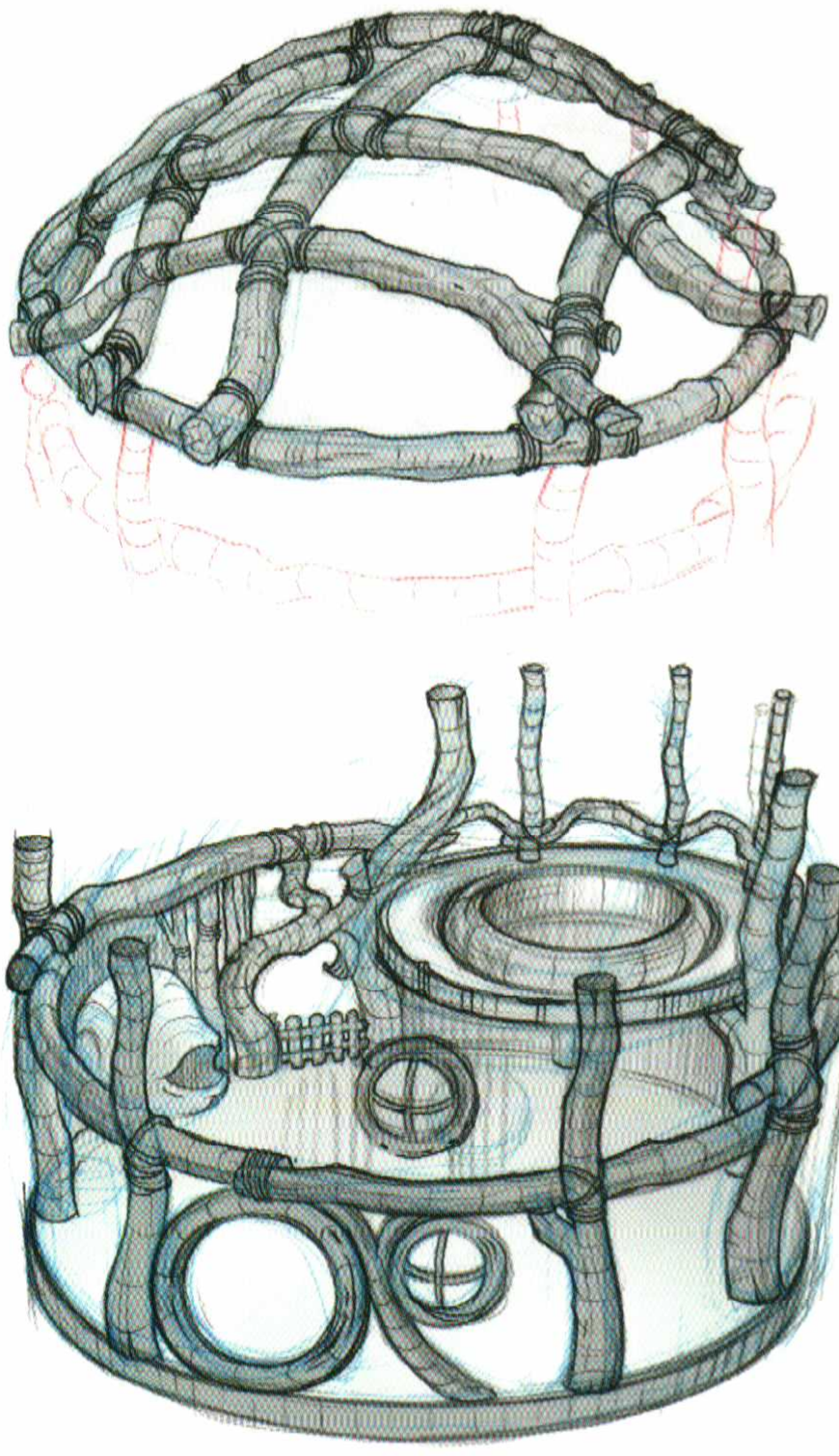
A clever fairy, Tinker Bell can fix anything, but it's her innovative inventions that make her the best Tinker Fairy in Pixie Hollow! Tucked into a bustling corner of Pixie Hollow, deep amid the roots of the Pixie Dust Tree, Tinker Fairies are hard at work crafting their wares within Tinker's Nook. Fixing wagons and ladders, gizmos and gadgets, Tinker Fairies are very important because fairies of every talent depend on them. The nook is taller than it is wide, comprised of various levels of workbenches, and filled with curious objects and wee tools.

Teapot Cottage

Upon her arrival to Pixie Hollow, Tinker Bell took up residence in a whimsical wood-and-leaf cottage carefully perched atop a tree root. While here, she designed her leafy green tutu and settled into her life among the fairies. As her Pixie Hollow adventures continued, Tink applied her extensive tinkering talents to fixing dented or broken pots and pans, and soon created a cozy home and workshop in a modified human teakettle, which washed up on the shores of Never Land. Replete with doors, windows, and a thatched roof around the modified spout, Tink's abode reflects the charm and warmth of her personality.

Various early concep
designs of Tinker Bell'
cottage. Clockwise
from top left, by: Chri
Hubbard, John Howley
Julio Leon, and John
Nevarez

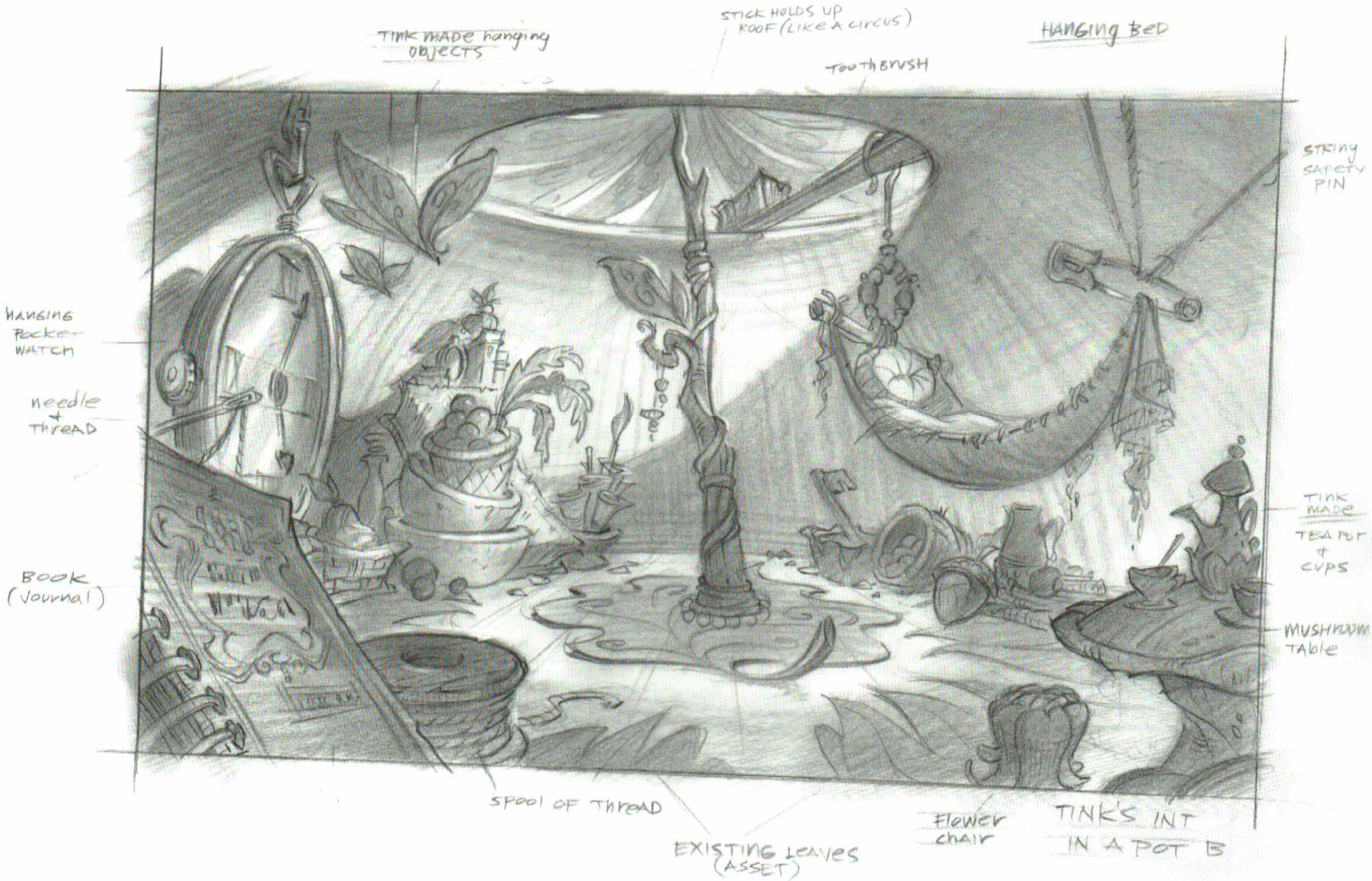
OPPOSITE PAGE: Fina
concept piece of Tink'
tiny abode

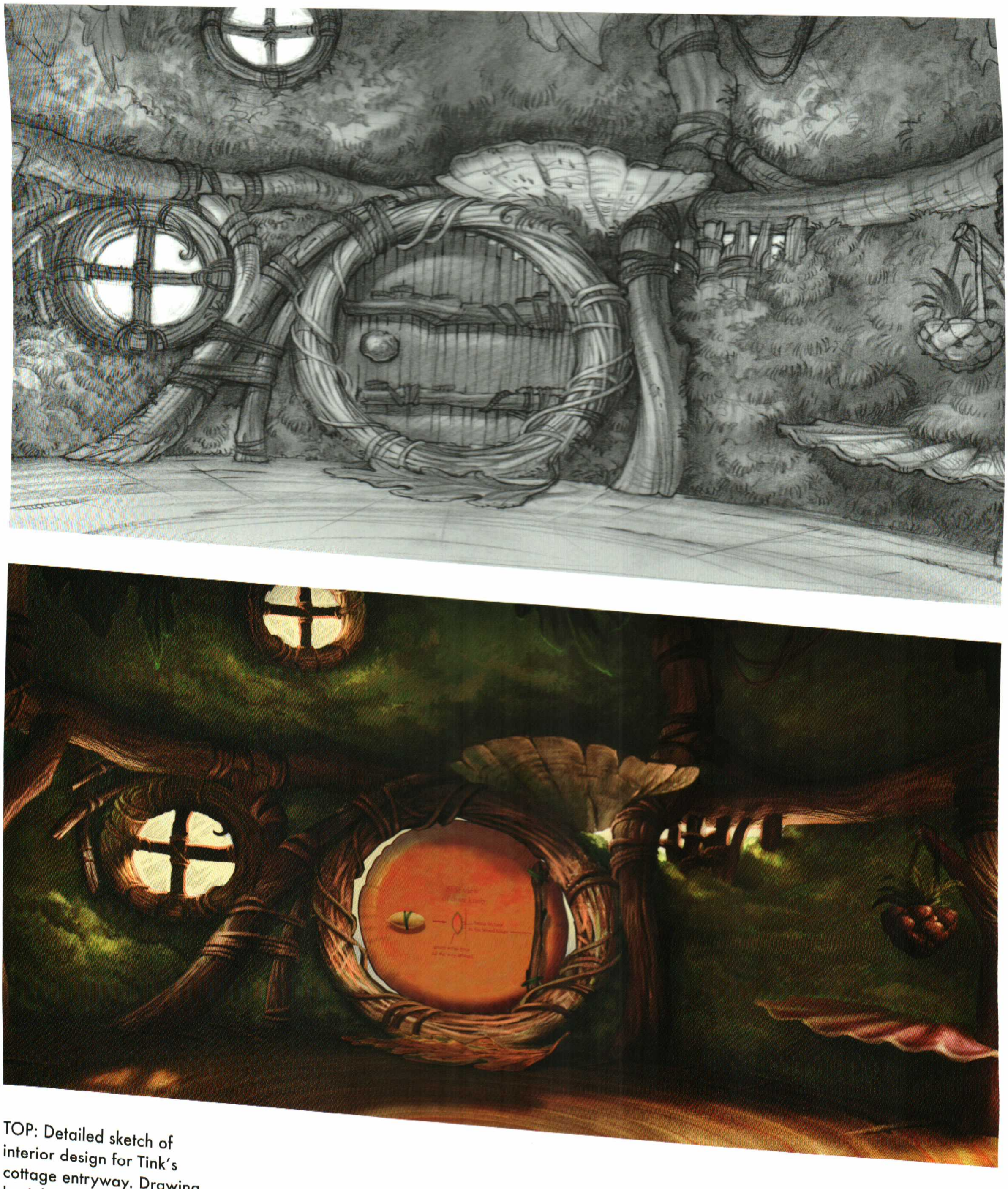


Int. Tink's Home, Rough (Not Final) 3/1/07

TOP: Interior schematic drawings of Tinker Bell's house. Drawings by Julio Leon.

BOTTOM: Detailed interior sketch of Tink's teapot cottage. Drawing by Julio Leon.





TOP: Detailed sketch of interior design for Tink's cottage entryway. Drawing by Julio Leon.

BOTTOM: Final color in entryway interior. Painting by Barry Atkinson.

An Impish Icon

As the world's most famous fairy, Tinker Bell flies high above the many winged creatures that have been a part of the world's cultural history: the good and evil fairies throughout ancient folklore, and later, *Grimm's Fairy Tales,* created early popularity of these otherworldly beings within literature; fairy fascination flourished within Victorian paintings and other art forms as a reaction to the rapid industrialization of the late 1800s; Peter Pan, along with Shakespeare's Oberon, Titania, and Puck, sparked imaginations on theater stages; even the revelation of purported fairy photographs in the early 1900s brought about enough fascination to form a collective known as the Fairy Investigation Society.

Founded by Sir Quentin Craufurd in 1927 in Britain, the group endeavored to organize lectures, research fairy sightings, and issue a regular newsletter positing evidence of fairy life. But with the outbreak of World War II, members had dispersed and the society's records were lost or destroyed. In 1955, the society was reestablished, but mysteriously disappeared in the early 1960s. Purported noteworthy members included the surrealist painter Ithell Colquhoun; Britain's air chief marshal, Hugh Dowding; and Walt Disney. Though there's no evidence proving his membership, it is widely known that Walt was busy in the late 1950s investigating the good fairies Flora, Fauna, and Merryweather, as well as the evil fairy, Maleficent, while in production on his animated telling of *Sleeping Beauty*.

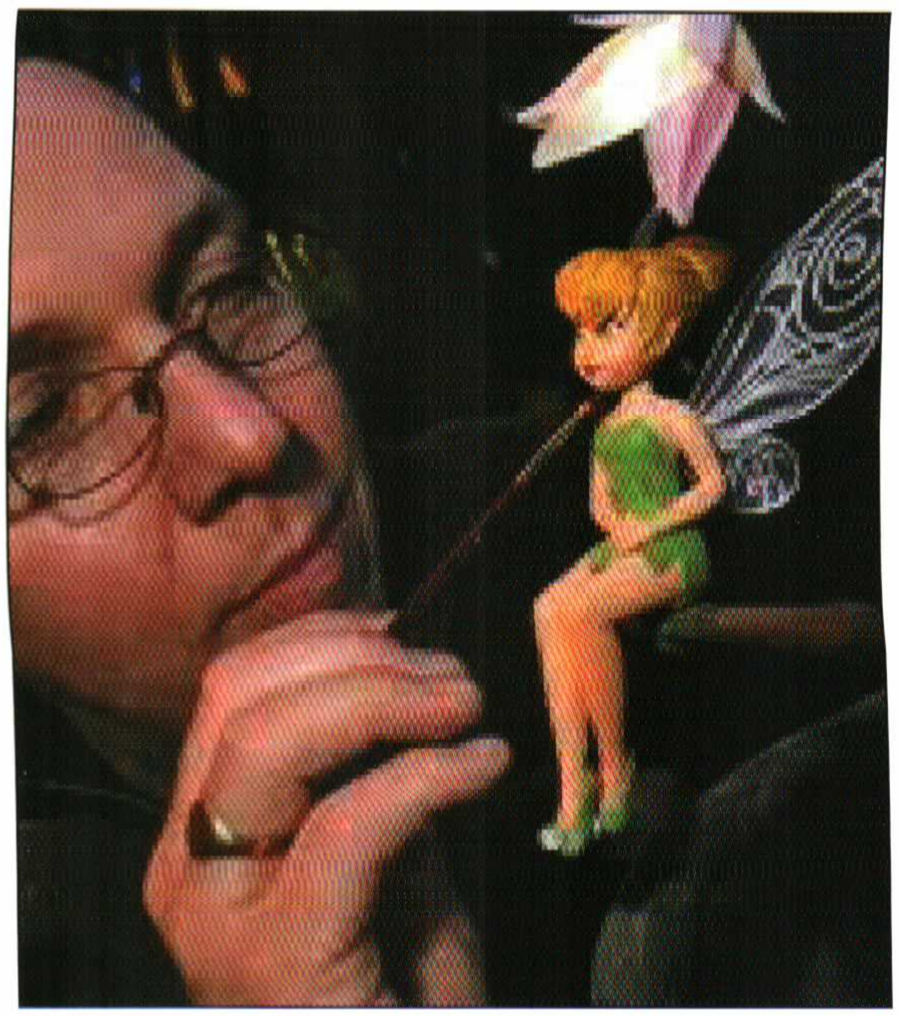
Fairy fascination is stronger than ever as Tinker Bell leads the way through the digital age, lighting up screens of all sizes. From her earliest beginnings as a flash of dancing light, this tiny Tinker Fairy has evolved into one of the most recognized figures around the world. To the Scandinavians she is Tingeling; Hungarians know her as Giling Galang; in Germany, she is called Glockchen; and in Romania, everyone's favorite fairy is known as Clopotica. Yet despite her many names—and many incarnations—Tinker Bell's indelible image and personality remain constant.

Generations of audiences continue to follow her adventures from Peter Pan's tiny sidekick in Barrie's Never Never Land to far beyond the realms

Final frame from the *Tinker Bell* film.

of Pixie Hollow. On the mainland, Tinker Bell continues to reach new heights with some of the most extraordinary accomplishments ever achieved by a pint-sized pixie. Trendsetter, icon, worldwide ambassador, and the world's most famous fairy—Tinker Bell flies straight to the A-list lineup of superstardom, adding a growing number of fairy firsts to her stellar credits.

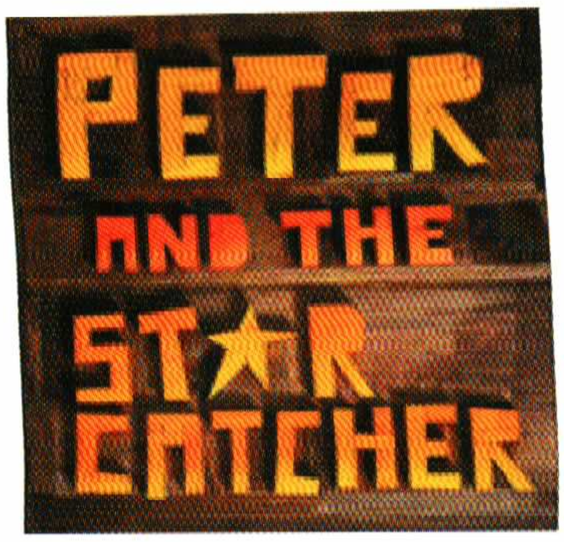
Tinker Bell's remarkable evolution continues with her constant radiant glow lighting the way throughout her many adventures. Fearless, headstrong, temperamental, and occasionally jealous, this endearing blend of human frailties, mixed with her true loyalty and resourceful passion for inventing, add to Tinker Bell's many lovable qualities. Her impish charms captivate. Her sparkle and wit gently remind us of the importance to lighten up sometimes and not take things quite so seriously. Her tenacious loyalty demonstrates the courage and devotion of true friendship, and through her pixie-dusted presence we recognize the importance of the simple ability to believe . . . not only in the magic found within the world around us, but to believe in the magic that lies within each of us. This magic is there, waiting for us to discover—all it takes is a little faith, trust, and pixie dust!

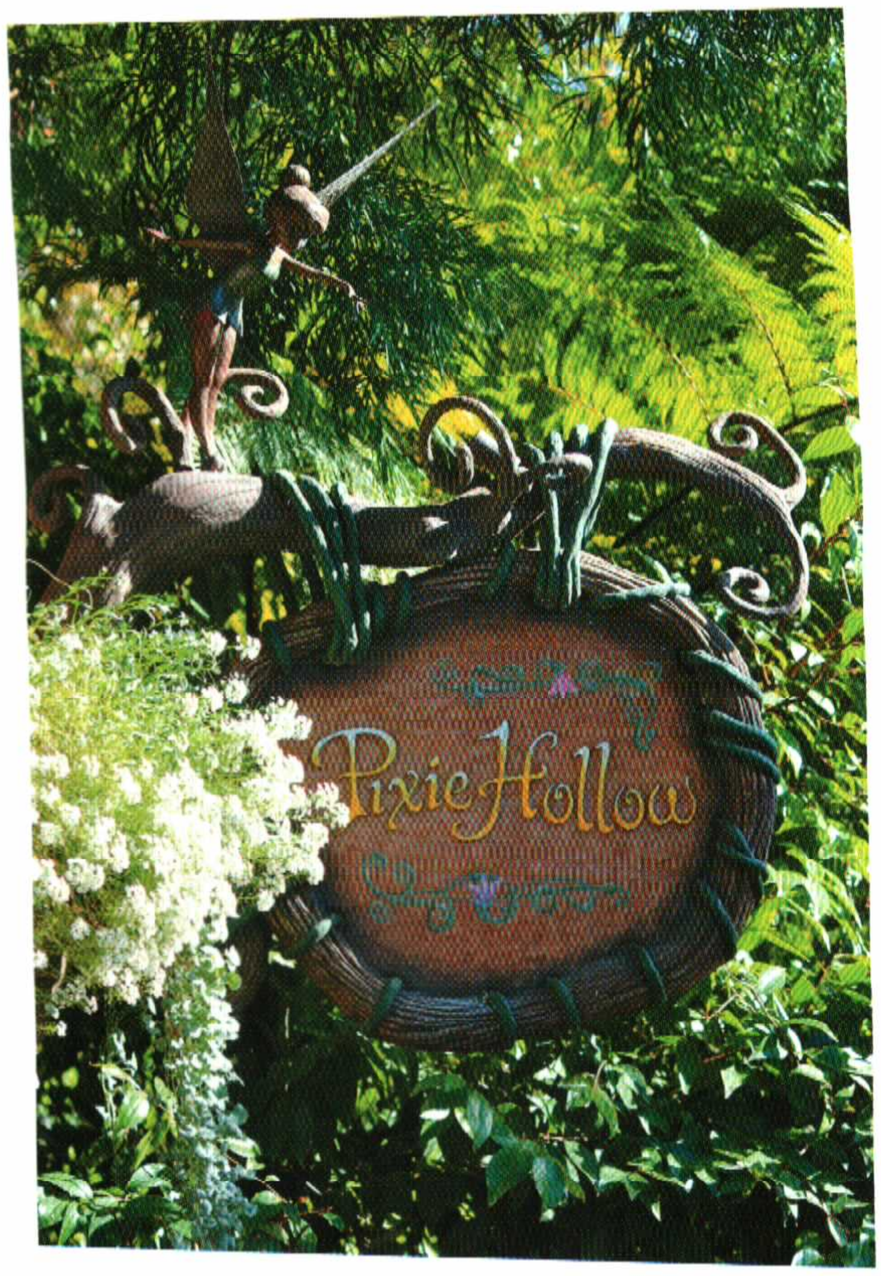


TOP: In 2008, a Madame Tussauds designer puts the finishing touches on the world's smallest wax figure.

MIDDLE: Tinker Bell is officially named the UN Ambassador of Green by United Nations secretary general Ban Ki-moon, along with the director of *Tinker Bell and the Lost Treasure*, Klay Hall.

BOTTOM: To celebrate the fiftieth anniversary of Disneyland in 2005, Tinker Bell adorned a 737 plane.



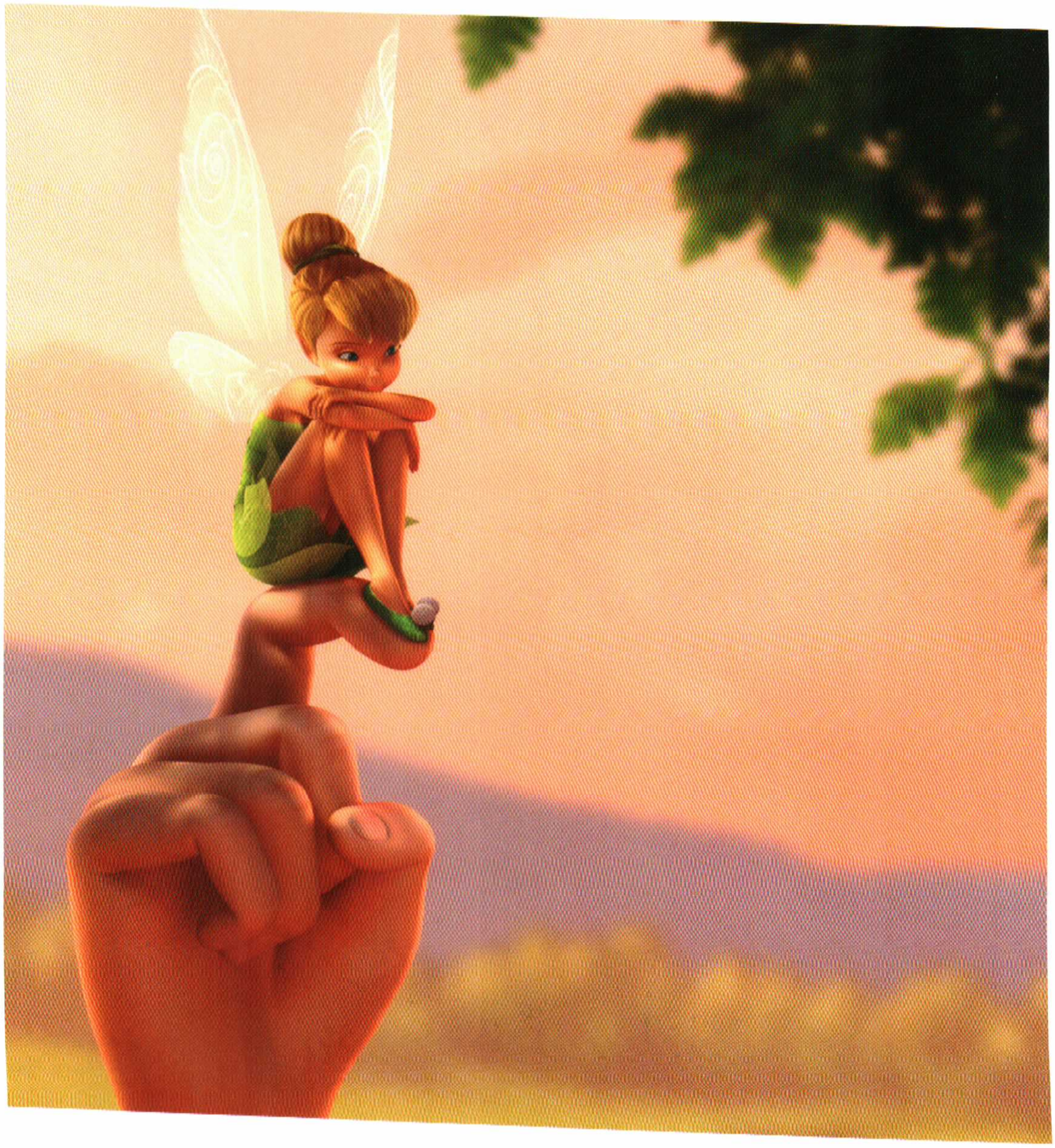


TOP LEFT: Tinker Bell returns to the stage in Broadway's *Peter and the Starcatcher*. Tinker Bell is born when a small bird is immersed in a bag of starstuff.

TOP MIDDLE: In September 2010, Tinker Bell received the 2,418th star on Hollywood's Walk of Fame. Tink is joined by Disney Legend Alice Davis, the wife of animator Marc Davis. (Courtesy of the M. Johnson Collection)

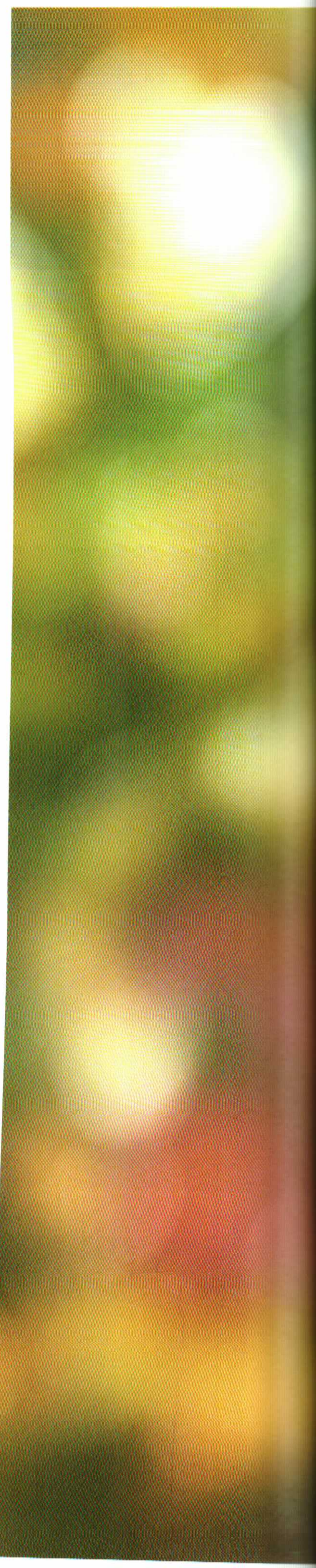
TOP RIGHT: The entrance to Disneyland's Pixie Hollow, which opened in October, 2008. (Courtesy of the Tim O'Day collection)

BOTTOM: Final frame from Tinker Bell's third film, *The Great Fairy Rescue*.



"I believe you're going to like Tinker Bell . . . we fell in love with her . . ."

—Walt Disney



Final frame from Tink's 2008 leading feature film debut, *Tinker Bell*.

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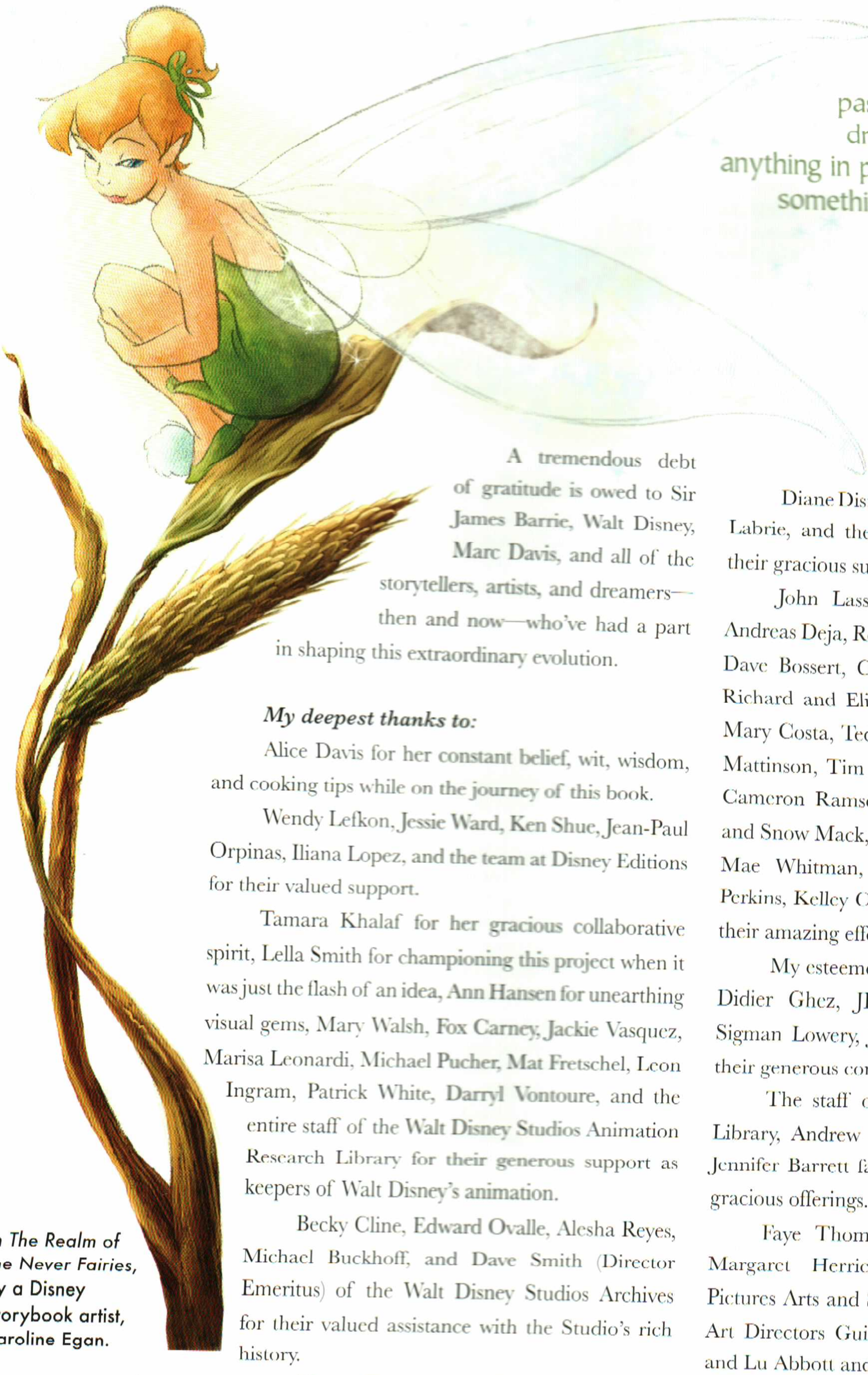

"A safe but sometimes chilly way of recalling the past is to force open a crammed drawer. If you are searching for anything in particular you don't find it, but something falls out of the back that is often more interesting."

— J. M. Barrie (From *Peter Pan*, To The Five – A Dedication)

A tremendous debt of gratitude is owed to Sir James Barrie, Walt Disney, Marc Davis, and all of the storytellers, artists, and dreamers—then and now—who've had a part in shaping this extraordinary evolution.

My deepest thanks to:

Alice Davis for her constant belief, wit, wisdom, and cooking tips while on the journey of this book.

Wendy Lefkon, Jessie Ward, Ken Shue, Jean-Paul Orpinas, Iliana Lopez, and the team at Disney Editions for their valued support.

Tamara Khalaf for her gracious collaborative spirit, Lella Smith for championing this project when it was just the flash of an idea, Ann Hansen for unearthing visual gems, Mary Walsh, Fox Carney, Jackie Vasquez, Marisa Leonardi, Michael Pucher, Mat Fretschel, Leon Ingram, Patrick White, Darryl Vontoure, and the entire staff of the Walt Disney Studios Animation Research Library for their generous support as keepers of Walt Disney's animation.

Becky Cline, Edward Ovalle, Alesha Reyes, Michael Buckhoff, and Dave Smith (Director Emeritus) of the Walt Disney Studios Archives for their valued assistance with the Studio's rich history.

Aileen Kutaka and Sarah Luster with Walt Disney Imagineering's IRC for their kind assistance.

Michael Simms, Curtis Hamlet, Stephanie Percz, and the talented teams of DisneyToon Studios.

Diane Disney Miller, Gabriella Calicchio, Michael Labrie, and the Walt Disney Family Foundation for their gracious support.

John Lasseter, Howard and Steinunn Green, Andreas Deja, Roger Viloria, Susan and Eric Goldberg, Dave Bossert, Claire Robinson, Kathryn Beaumont, Richard and Elizabeth Sherman, Marge Champion, Mary Costa, Ted Thomas and Kuniko Okubo, Burny Mattinson, Tim O'Day, Tony Baxter, Julie Svendson, Cameron Ramsey, Theo Gluck, Ginni Mack, Kevin and Snow Mack, Carmen Sanderson, Margaret Kerry, Mae Whitman, Debbie Weiss, Robert Bader, Les Perkins, Kelley Chew, and Marilynn Pagano Smith for their amazing efforts, talents and contributions.

My esteemed fellow historians: John Canemaker, Didier Ghez, JB Kaufman, Stacia Martin, Paula Sigman Lowery, Joe Campana, and Brian Sibley for their generous contributions and support.

The staff of The Beinecke Library, The Lilly Library, Andrew Birkin, Robert Greenham, and the Jennifer Barrett family for their valued resources and gracious offerings.

Faye Thompson and the stellar staff at the Margaret Herrick Library/Academy of Motion Pictures Arts and Sciences; Rosemarie Knopka of the Art Directors Guild; William Creber and Jane Hall; and Lu Abbott and Jeff Thompson of the Fox Studio's Photo Library for helping to locate needles within the hay.

For all who believe. . . . MJ

The Realm of the Never Fairies, by a Disney storybook artist, Caroline Egan.

(continued from front flap)

Tinker Bell: An Evolution recounts the progression of Tink's every iteration, as she transitions from play to film to book and back again. Designed in collaboration with the Walt Disney Animation Research library, it contains artwork and photography that spans the entire life of the pint-sized pixie, from the unique lamp that sparked Barrie's imagination; to rare paintings by Disney Studio artists; to illustrations from Golden Books, novels, and Park souvenir guides. This lavish and informative volume is the ultimate proof that people around the world do believe in fairies.

MINDY JOHNSON is an established writer, musician, animation historian, and professor of film in the Los Angeles area. Her association with the Walt Disney Company began some time ago when a certain pixie inspired her childhood hairstyle and sparked her creative imagination every Sunday night on *The Wonderful World of Disney*.

Disney Editions
New York

D23
The Official Disney Fan Club
Disney.com/D23

Copyright © 2013 Disney Enterprises, Inc.
Printed in Singapore

ISBN 978-142317201-7
54000
9 781423 172017